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Saturday 23 July 2011

Understand the options for

CONTROLLING FOCUS

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LEICA X1 vs FUJI X100

Can they live up to the hype? A test of handling and quality



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SONY CYBER-SHOT HX9V

16x zoom, brilliant travel camera

Resolution for the recession: Nikon 50mm f/1.8G

THE BEST VALUE NIKON LENS EVER?

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CLASSICS

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Steve Schapiro's extraordinary life

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Contents

Amateur Photographer For everyone who loves photography

I DO STILL have a proper darkroom, though it languishes unused, but not unloved, in the attic of my parents' house. It is not that I don't use film any more, just that I tend not to pass it through an enlarger these days. Developing can be done in the sink, and scanning the results – or sending them to the lab – neatly bypasses the moment I have to face the fact that I am not a natural when it comes to darkroom printing. Fortunately, my film use is of the slow-and-considered variety, so I'll process one or two rolls, or four or six sheets, at a time and probably need only work with one or two frames.

This I can manage through the nail-pulling scanning process. My archive of transparencies and negatives sits behind my office chair and catches my eye every now and then, stirring guilt like silt from the bottom of a still pond. I will get round to scanning my archive one day, and I need to do it before the driver for my scanner suddenly becomes unsupported, but it all takes far longer than I can afford.

Tim's method – which he lays out for you on page 50 – of simply photographing each frame might be the way forward. It's less than ideal, but better than never doing it at all.



Damien Demolder
Editor

THE AP READERS' POLL

IN AP 2 JULY WE ASKED...

Which format do you use most of the time?



YOU ANSWERED...

A JPEG	**34%**
B Raw	**45%**
C Both together	**21%**

THIS WEEK WE ASK...

Do you have film you want to digitise?

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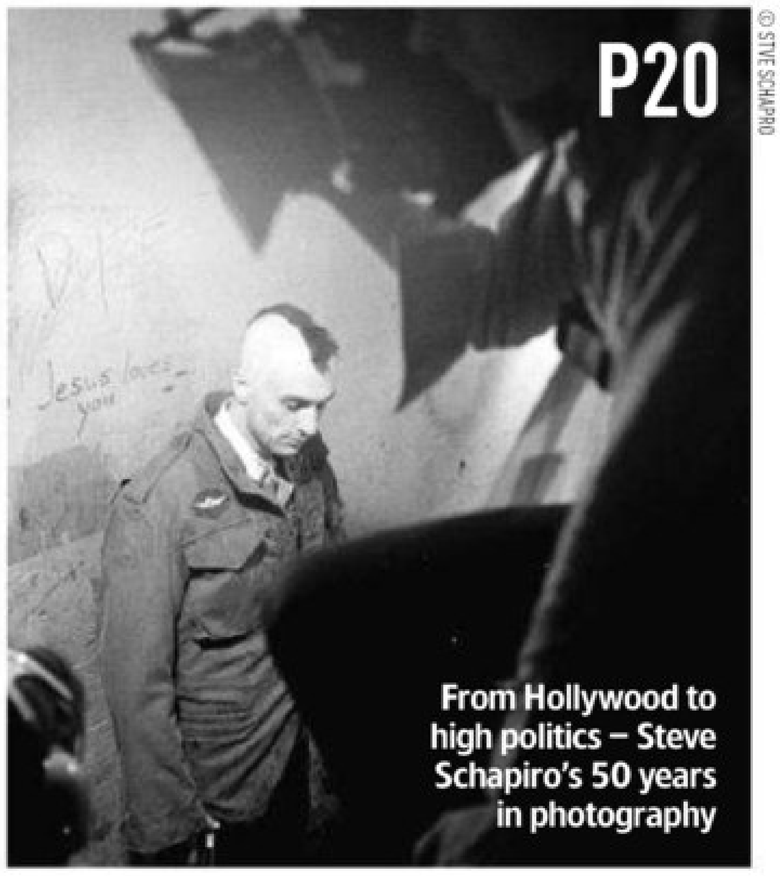
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Henri Cartier-Bresson's 'Dessau, 1945' captures the public denunciation of a Gestapo informer and symbolises the Allies' victory in Europe, writes David Clark



From Hollywood to high politics – Steve Schapiro's 50 years in photography

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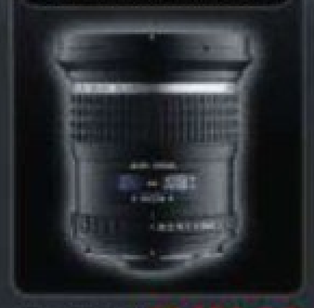
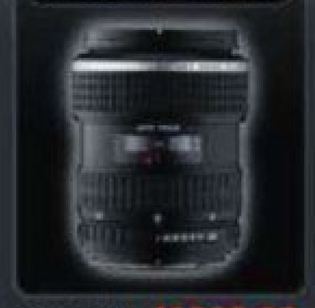
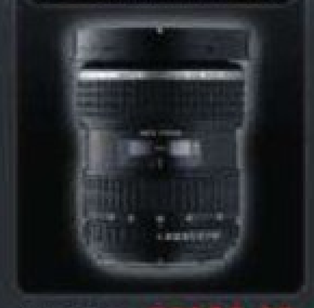
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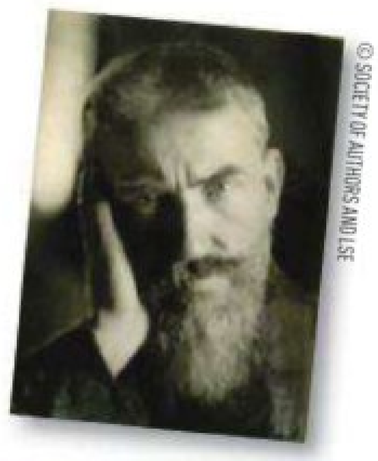
GOOD SERVICE AWARD 2011 — What Digital Camera Magazine

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“Bernard Shaw bought his first camera in 1898”

Nude images revealed, page 6



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Canon plans ‘small’ system camera • New Year debut?

CANON TEASES PHOTOGRAPHERS OVER CSC LAUNCH

CANON is tantalising photographers by weighing up whether to launch a compact system camera (CSC) in 2012.

Masaya Maeda, head of the firm’s camera division, is quoted as telling Reuters news agency: ‘We are considering the technical aspects.’

Although he did not indicate whether a mirrorless model is on the cards, he said Canon plans to introduce a small model in 2012, reports Reuters.

He added: ‘We will launch an interesting product next year.’

It is rumoured that Canon will make the announcement at the CES show in Las Vegas, which takes place in January, alongside the Photo Marketing Association show.

Earlier this year, Canon told AP that it doesn’t need to introduce a mirrorless CSC to remain competitive, despite growing demand for these products.

Rainer Fuehres, Canon’s head of consumer imaging in Europe, explained that the firm does not have difficulty selling its existing compact and DSLR products. However, he did not rule out a CSC.

Speaking in March, Fuehres told AP: ‘The idea of the compact system camera is nothing to do with whether the camera has a mirror or not, but about creating a small and more portable system.

‘If Canon does take part, I hope we won’t introduce just a me-too product, but we’ll use the opportunity to do something different.’

Fuehres added: ‘For Canon, it would be about connectivity and providing high image quality in a small form’.

Asked to comment on the Reuters interview, a Canon UK spokeswoman told us: ‘We don’t comment on any future technologies or launches.’

Last month, Pentax announced its upcoming entry into the CSC market with its Q system camera and lenses.



Earlier this year, Canon insisted it has no need to join the growing CSC market





NIKON SET TO LAUNCH 40MM F/2.8 DX LENS



NIKON UK has confirmed the launch date and price of a new 40mm, DX-format, macro lens.

Designed for close-up photography, the AF-S DX Micro Nikkor 40mm f/2.8G will go on sale on 25 August, priced £249.99.

Zurab Kiknadze, Nikon Europe’s product manager for Lenses, Accessories & Software, claimed: ‘This specialised macro lens lets you capture intricate details that are impossible to capture with a regular kit lens.’

He added: ‘It’s an affordable way to discover the world of macro photography and is even versatile enough not to limit photographers to that particular subject.’

The 235g newcomer is designed to deliver the 35mm viewing angle equivalent of a 60mm optic.

Features include a minimum focusing distance of 0.163m and a 1:1 reproduction ratio.

For more details visit www.nikon.co.uk.

SNAP SHOTS

● As we went to press, Wilding Photographic Ltd, which runs a chain of seven independent camera shops across the north-west, had ceased trading with the loss of 24 jobs. The firm blamed ‘crippling’ rents at several of the stores as a key factor in the demise of the 63-year-old business. At least one of the shops may re-open under a different name. More details next week.

● A battery-powered infrared remote trigger has been announced by Hama. Priced £79.99, the IR Remote Trigger is said to be ideal for sports and wildlife photography, for example. ‘Simply position the receiver and transmitter opposite each other, up to five metres away, to create the photoelectric signal,’ said a spokesman. For details call Hama (UK) Ltd on 01256 374 706 or visit www.hama.co.uk.



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A week of photographic opportunity

PHOTODIARY

Wednesday 20 July

EXHIBITION Bob Carlos Clarke Pop Up Exhibition, until 23 July at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **DON'T MISS** Tatton Park Flower Show, until 24 July at Tatton Park, Knutsford, Cheshire. Tel: 0844 338 7505. Visit www.rhs.org.uk/tatton.



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Thursday 21 July

EXHIBITION No Man's Land by Mishka Henner, until 26 July at Hotshoe Gallery, London EC1N 8SW. Visit www.hotshoegallery.com. **EXHIBITION** A Journey Through Trees by Ben Gold, until 29 July at Exposure Gallery, London W1W 8BU. Tel: 0207 907 7130. Visit www.exposure.net.



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Friday 22 July

EXHIBITION by Hollywood photographer Cornel Lucas, until 27 August at Chris Beetles Fine Photographs, London W1B 4DE. Visit www.chrisbeetlesfinephotographs.com. **EXHIBITION** Polonia and Other Fables by Allan Sekula, until 19 August at Belfast Exposed Photography, Belfast BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org.

Saturday 23 July

EXHIBITION A Girl and Her Room by Rania Matar, ends today, at The Mosaic Rooms, London SW5 0SW. Tel: 0207 370 9990. Visit www.mosaicrooms.org. **EXHIBITION** Wembley to Soweto, until 24 July at Oxo Tower Wharf, London SE1 9PH. Tel: 0207 021 1686. Visit www.coinstreet.org.

Sunday 24 July

EXHIBITION The Ballroom Spy, paintings by Jack Vettriano and photographs by Jeanette Jones, until 31 August at Royal West of England Academy, Bristol BS8 1PX. Tel: 0117 973 5129. Visit www.rwa.org.uk. **DON'T MISS** London Street Photography Festival 2011, exhibitions at various venues across London until 31 July. Visit www.londonstreetphotographyfestival.org/diary.

Monday 25 July

EXHIBITION The Female Body as a Canvas by Julio Cesar Osorio, until 31 July at The Library, London N1 1RU. Tel: 0207 704 6977. Visit www.jcstudiosoho.com. **EXHIBITION** Celebrity by Kenji Hirasawa (thermographic images), until 30 July at KK Outlet, London N1 6PB. Tel: 0207 033 7680. Visit www.kkoutlet.com.

Tuesday 26 July

EXHIBITION The Summer Show 2011: 20th Century Icons, until 11 at Proud Chelsea, London SW1 5XP. Visit www.proud.co.uk. **EXHIBITION** Kanaval by Leah Gordon (images of Haiti), until 30 July at Side Gallery, Newcastle upon Tyne NE1 3JE. Visit www.amber-online.com.

Newly restored archive goes on show

'NUDE' GEORGE BERNARD SHAW IMAGES UNVEILED

RARE photographs by legendary author and playwright George Bernard Shaw have gone show at Lacock Abbey in Wiltshire.

The photos – which include nude self-portraits – are among a collection of 20,000 photographs, negatives, albums and other objects now owned by the National Trust.

The Trust has conserved, catalogued and digitised the collection in partnership with the London School of Economics and Political Science.

Shaw (pictured) also wrote articles for *Amateur Photographer*.

'George Bernard Shaw was one of the most recognisable faces of the 20th century, largely due to his grasp of the power of photography, which he used to further his own ambitions as author and playwright,' said Roger Watson, curator of the Fox Talbot Museum.

'He bought his first camera in 1898 and began, like most of us, by taking photographs of his family and friends, soon showing great skill both in composition and technical ability.

'But it was in his art photography that he began producing a marvellous body of work that follows the soft focus and ethereal style of the photographers he most admired.'

The exhibition – which includes images of Shaw's family and friends – takes place at Lacock Abbey (the home of photo inventor William Henry Fox Talbot), until 11 December.

For details visit www.nationaltrust.org.uk/lacock.



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IPHONE USED AS WAR CAMERA

THE APPLE iPhone beats a professional camera as a war photography tool in the desert areas of Afghanistan, claim two photojournalists.

Teru Kuwayama, a photographer based in New York, told the *Guardian* that the iPhone proved itself in a project that uses social media to supply news to friends and family of serving US Marines.

He said the iPhone 'was the ideal, rugged piece of gear for southern Afghanistan', adding that the iPhone's touchscreen meant the device trapped less dust than a conventional camera.

His colleague Balazs Gardi, from Hungary, told the *Guardian*'s Patrick Kingsley: 'Before, I would have three cameras hanging off me... Using just the iPhone allowed me to move much more easily.'

Gardi added that the lack of a long lens 'forced him to get closer to his subjects'.

For details of the project visit www.basetrack.org.



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SNAP SHOTS

● London's Imperial War Museum is planning a photo exhibition to mark the 10th anniversary of the 9/11 terrorist attacks. The display will feature images of debris and material removed from the World Trade Center site and stored at Hanger 17 of the John F Kennedy airport in New York. The pictures were captured by Spanish-American photographer Francesc Torres, who said: 'When I entered Hangar 17... I was immediately hit by the deep sense that the objects I was confronted with – from large shards of rusted and burnt steel to bikes left for ever by their owners – were the symbolic substitutes of the victims.' Memory Remains: 9/11 Artefacts at Hangar 17 will run from 26 August until 26 February 2012.

● An man faces up to 20 years in jail for using software to capture photos of visitors to Apple shops. The US Secret Service raided the home of Kyle McDonald, who claims he got permission to record images of people using webcams mounted on laptops at two stores in New York. A spokesperson for the investigation told the BBC that McDonald faces potential prosecution for computer fraud.



Do you have a story?

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Brian May (left) on stage with fellow Queen band member Freddie Mercury, at Knebworth in August 1986

QUEEN LEGEND REVEALS DARKROOM PASSION

In the second part of AP's interview with **Brian May**, the Queen guitarist reveals details of his next imaging adventure

MASSIVE investment from the likes of Sony and Panasonic suggests 3D technology is more than a gimmick. But musician turned stereo photography boffin Brian May is reluctant to predict its future.

Fujifilm is so far the only maker of a 3D digital stills camera where the 3D image is displayed on a built-in screen, and how long before 3D television ignites the passion of a mass audience?

'We are definitely hoping it's here to stay,' May told AP news editor Chris Cheesman.

'There's a whole community of people who have carried a torch for 3D over the years and I think we are all looking around us in slight amazement at the fact that 3D has become the watchword on everybody's lips now... because of *Avatar* [the 3D movie], *Toy Story 3* and all the things that are going on.

However, he cautions: 'I think it's still perched on the brink. A lot depends on how the quality is controlled.'

Key to its success in the TV format, he agrees, will be the ability to dispense with 3D glasses. 'I think that will be a major milestone because the glasses are a bit of a pain in the neck.

'In the cinema, people are quite happy to wear something on their face for a couple of hours but, around the house, it will make a huge difference.'

Given his unrelenting thirst for 3D in all its forms – coupled with a penchant for exposing a forgotten past – what's next? A new book, it seems, along the lines of *A Village Lost and Found*, a book May co-authored in 2009 with photo historian Elena Vidal.

Back then, the pair embarked on a mission to track down stereoscopic cards created by Victorian photographer TR Williams and identify the village they relate to – Hinton Waldrist in Oxfordshire, as it turned out.

FRENCH TISSUES

For his next trick, May is working with French and American researchers to shed light on a relatively unknown series of French stereo cards from the 1860s, called 'Les Diableries'.

'They feature a variety of devils, skeletons and ghouls... a fascinating series, the whole French tissue...'

French tissues, he explains to an intrigued and somewhat relieved listener, feature a print on a piece of photographic paper, with colours painted on the back. The viewer only sees colour when the image is held up to the light.

'So there's a magical transformation between what appears to be a daylight view... and a night-time view when you hold it up to the light.'

What's more, red gels are used for the devils' eyes, making them leap out in a 'mysterious and threatening way'.

'They are also fascinating because they give a complete parody of life in 1860s France – very satirical.'

The origin of many of these cards – of which there are believed to have been just 72 – remains a mystery. That could be about to change.

'There are very few collectors who appreciate these things and pursue them.

'We will be uncovering the origin of these wonderful pictures.'

May's zeal for imaging stretches back to the time he spent in his father's darkroom. 'I was lucky enough to have a dad who spent hours and hours with me, developing our own pictures and printing them.

'I have a great love for photography, mostly the processes that were around when I was a kid, the films, the gaslight paper, the bromide paper and all that stuff, the smell of the chemicals... it will always be with me.'

DARKROOM MEMORIES

May clearly still has a hankering for the darkroom and relishes the challenge of exploring processes from a bygone era – his personal 'voyage of discovery'.

To that end, he recently commandeered 'the best wet-plate practitioners of the present day' to recreate the conditions under which Victorian photographer TR Williams would have worked.

May's latest mission involved the wet-plate collodion process and similarly antiquated darkroom techniques that brought him into contact with 'all sorts of horrible chemicals'.

Yet, perhaps like searching for a long-lost vinyl record in a world awash with iTunes downloads, such ventures can be worth the journey.

'There are magical things you can get with those old analogue processes that you have to work very hard to get in the digital domain... a bit like with sound,' adds the award-winning composer, who is back on stage after sell-out dates at the Royal Albert Hall.

'I still have a great fondness for all the analogue recording techniques – and we still use them in this world of digital.'

'ELEMENT OF ESCAPISM'

EVEN if 3D TV fails to set the world's living rooms alight, the choice between a 2D or 3D still image is a no-brainer as far as May is concerned. 'The stereoscopic image has an enormous amount more to connect with you... It's incredible what it does to you,' he tell us.

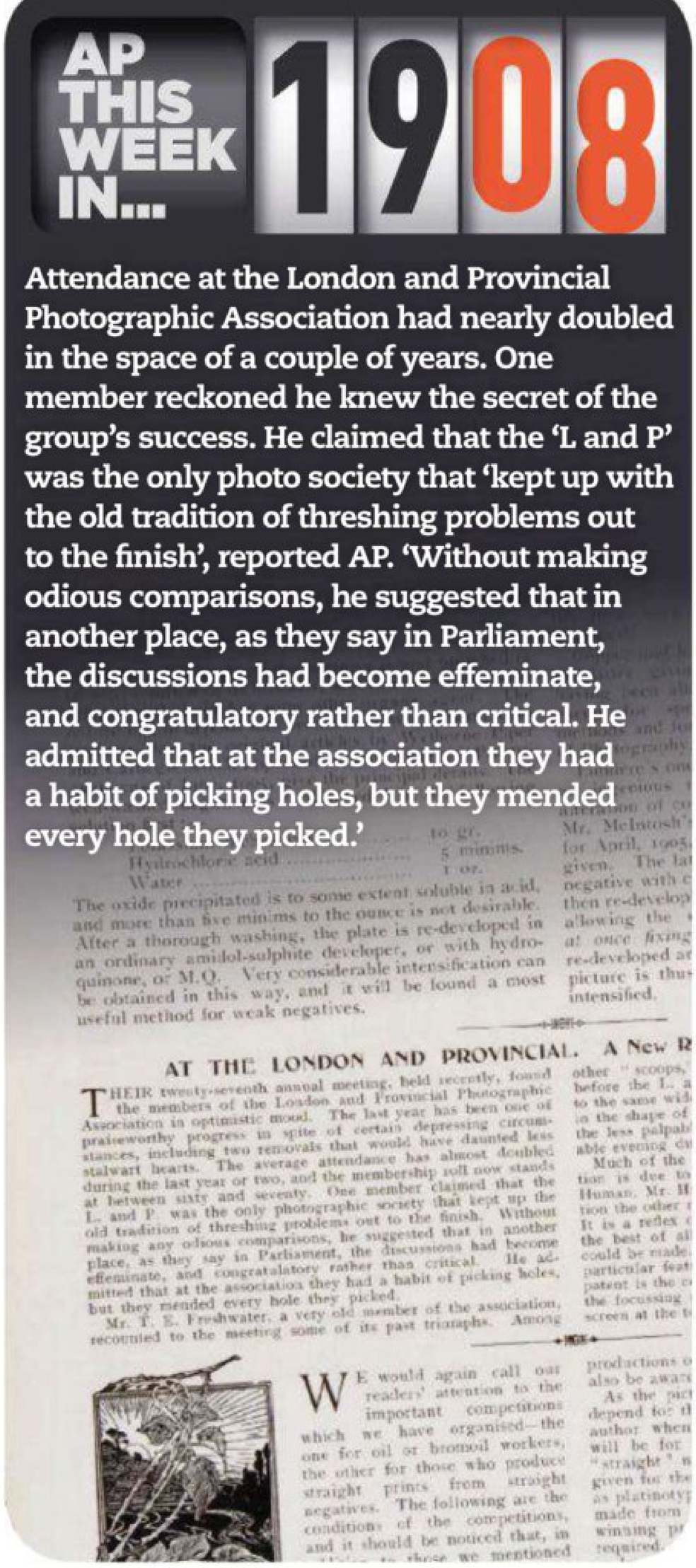
'For instance, I took stereoscopic images of my kids when they were growing up. You look at these images in my stereo realist viewer now and it's uncanny – you really see them as they were and can almost talk to them.'

May accepts 'there is an element of escapism' in looking at images through a 3D viewer, but says it is more about the 'realism' that the format delivers.

'You're taking a photograph because you want a representation of a moment in your life and most people take a very strange, flat representation, which really has very little to do with the event itself.'

AP THIS WEEK IN... 1908

Attendance at the London and Provincial Photographic Association had nearly doubled in the space of a couple of years. One member reckoned he knew the secret of the group's success. He claimed that the 'L and P' was the only photo society that 'kept up with the old tradition of threshing problems out to the finish', reported AP. 'Without making odious comparisons, he suggested that in another place, as they say in Parliament, the discussions had become effeminate, and congratulatory rather than critical. He admitted that at the association they had a habit of picking holes, but they mended every hole they picked.'



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Mr. McIntosh's ... for April, 1905, ... given. The la... negative with c... then re-develop... allowing the ... at once fixing ... re-developed a... picture is thus ... intensified.

AT THE LONDON AND PROVINCIAL. A New R...

THEIR twenty-seventh annual meeting, held recently, found the members of the London and Provincial Photographic Association in optimistic mood. The last year has been one of praiseworthy progress in spite of certain depressing circumstances, including two removals that would have daunted less stalwart hearts. The average attendance has almost doubled during the last year or two, and the membership roll now stands at between sixty and seventy. One member claimed that the L. and P. was the only photographic society that kept up the old tradition of threshing problems out to the finish. Without making any odious comparisons, he suggested that in another place, as they say in Parliament, the discussions had become effeminate, and congratulatory rather than critical. He admitted that at the association they had a habit of picking holes, but they mended every hole they picked.

Mr. T. E. Freshwater, a very old member of the association, recounted to the meeting some of its past triumphs. Among other "scoops," ... before the L... to the same wid... in the shape of ... the less palpabl... able evening ...

Much of the ... tion is due to ... Human. Mr. H... tion the other ... It is a reflex ... the best of al... could be made. ... particular feat... patent is the ... the focussing ... screen at the t...

WE would again call our readers' attention to the important competitions which we have organised—the one for oil or bromoil workers, the other for those who produce straight prints from straight negatives. The following are the conditions of the competitions, and it should be noticed that, in ... to those we mentioned ...

productions o... also be awar... As the pict... depend for t... author when ... will be for ... "straight" n... given for the ... as platinotyp... made from ... winning p... required.

SNAP SHOTS

● UK photojournalist Guy Martin, who was injured in a mortar attack in Libya in April, is among six young photographers to join Panos Pictures in the year of its 25th anniversary. The others are Chloe Dewe Mathews (also from the UK), Shiho Fukada (Japan), Kacper Kowalski (Poland), Mads Nissen (Denmark), and Ivor Prickett (Ireland). A video, entitled Conversations in Photography: 25 years of Panos Pictures, is available to watch on the agency's website at www.panos.co.uk/multimedia.

● A '3D exhibition' based on a book co-authored by the musician Brian May has opened in the Isle of Wight. A Village Lost and Found, taken from a book of the same name published in 2009, showcases a set of stereo images of an Oxfordshire village captured by Victorian photographer TR Williams. The exhibition runs until 25 September at Dimbola Museum and Galleries. For details call 01983 756 814 or visit www.dimbola.co.uk.

Masters of Vision II

AP EDITOR STAGES PHOTO EXHIBITION



DAMIEN DEMOLDER

AP EDITOR Damien Demolder will be showing more than 20 of his landscape photographs, alongside AP regular David Noton, at an exhibition in Southwell Minster, Nottinghamshire, from 30 July.

Titled Masters of Vision II, the exhibition will feature the work of nine landscape photographers, including Pete Bridgwood, Chris Friel, Mark Gould, Jonathan Horrocks, Dav Thomas, Chris Upton and Steve Watkins.

The show is a sequel to the original Masters of Vision exhibition that featured the work of Charlie Waite.

During the first weekend of the show, Damien will be running a series of one-to-one portfolio reviews, a group therapy critique session, as well as a masterclass entitled 'Essential Software Routines for Photographers'.

David Noton will be present on Saturday 30 July, and there will be a chance to meet all the photographers on the Saturday morning from 10am-1pm.

For more details visit www.mastersofvision.co.uk and www.damiendemolder.com.

PHOTOGRAPHER PLAYS DOWN MONKEY BUSINESS

A PHOTOGRAPHER who says he witnessed monkeys taking pictures of themselves told AP that much of the media coverage has been exaggerated.

Wildlife photographer David Slater played down newspaper reports that suggested a bunch of Indonesian monkeys grabbed his camera and began taking self-portraits (see *Metro* article below).

He revealed that the shots, featuring the endangered crested black macaque, were taken three years ago.

Speaking to AP, David explained that his camera had been mounted on a tripod when the primates began playing around with a remote 'cable release' as he was trying to fend off other monkeys.

He is keen to stress that the monkeys 'didn't run off with the camera or anything like that'.

Commenting on the media coverage of the pictures, David said: 'There has been a slight exaggeration.' Though he added: 'They haven't been Photoshopped or anything like that... The monkeys were grabbing the camera. They accidentally took the shots.'

David, from Gloucestershire, explained that he had been using a Canon EOS 5D DSLR with a wideangle zoom lens.

The EOS 5D was set on aperture priority mode (at f/8).

David, 46, said the story emerged only recently when a news agency stumbled across images from a trip he had made to Sulawesi, an island in Indonesia.



Photographer driven bananas as macaques grab his gear and snap away

Cheeky monkey steals camera

Club news from around the country

CLUBNEWS

BRANCASTER CAMERA CLUB

The club's annual exhibition will be held from 12-14 August (10am-4pm) at Brancaster Staithe Village Hall, Main Road, Brancaster Staithe, Norfolk PE31 8BP. Tel: 01485 210 013.

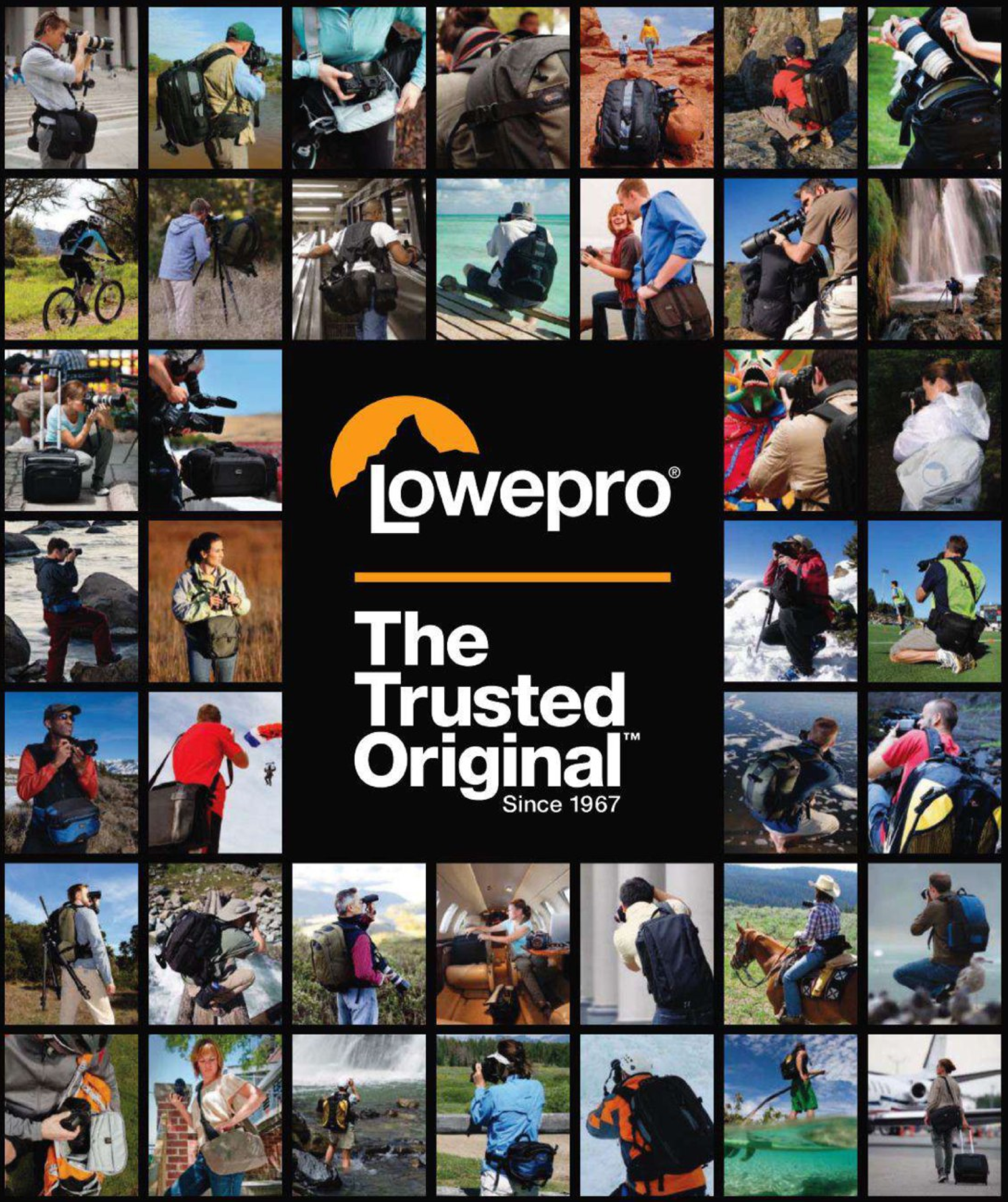
LONDON SALON OF PHOTOGRAPHY

The salon is staging its 100th exhibition until 14 August at Smethwick Photographic Society, The Old School House, Churchbridge, Oldbury, West Midlands B69 2AS. Tel: 0121 552 0279. Visit www.londonsalon.org.



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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

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EXHIBITION

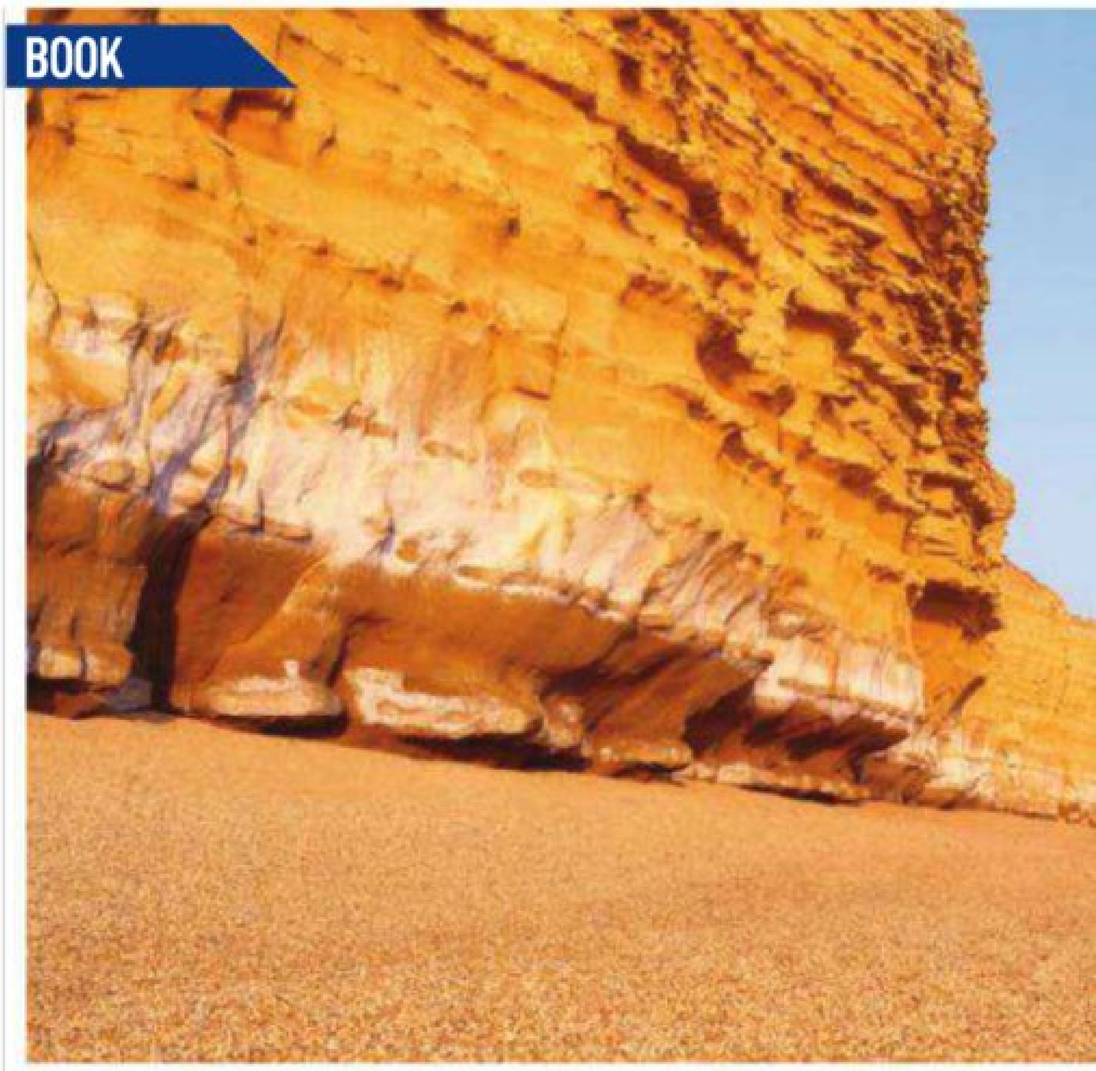


Cornel Lucas

Until 27 August. Chris Beetles Fine Photographs, 3-5 Swallow Street, London W1B 4DE. Open Mon-Sat 10am-5.30pm. Tel: 0207 434 4319. Website: www.chrisbeetlesfinephotographs.com. Admission free

BRITISH photographer Cornel Lucas was a pioneer of film portraiture, whose career began back in the late 1930s. His first sitter was Marlene Dietrich, who famously said on her departure from the studio, 'Join the club, Mr Lucas.' After this the commissions came flooding in and Lucas quickly became the photographer of choice for the British film industry. For the next 60 years Lucas found himself photographing some of Britain's most iconic film stars. Among his sitters were such figures as Alec Guinness, David Niven and Diana Dors. Lucas was highly proficient in 10x8in large-format plate cameras, a passion that he was able to combine with his eye for light and shade. As a result, his images became more than mere documents, instead becoming a crucial component in the actors' almost mythic star presence. This is a fascinating retrospective and a must for anyone with an interest in portraiture and lighting.

BOOK



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Amateur Photographer ★★★★☆

THE SITE is called 779 because it 'is the number used to represent the category of "photographs" in the Dewey Decimal Classification system used to organise books on library shelves...'

The website is a blog platform for street photographer Nick Turpin, who also curates and maintains the website In-Public. But where In-Public is a democratic affair, Sevensevennine is wholly Nick Turpin's vision. It's a medium through which he can present his own personal favourite street photographers and upcoming exhibitions. The entries tend to be a little sporadic, with periods where there are no updates, and so it is a site that's worth checking in with every so often rather than every day.

Landscape Britain

By Ed Collacott

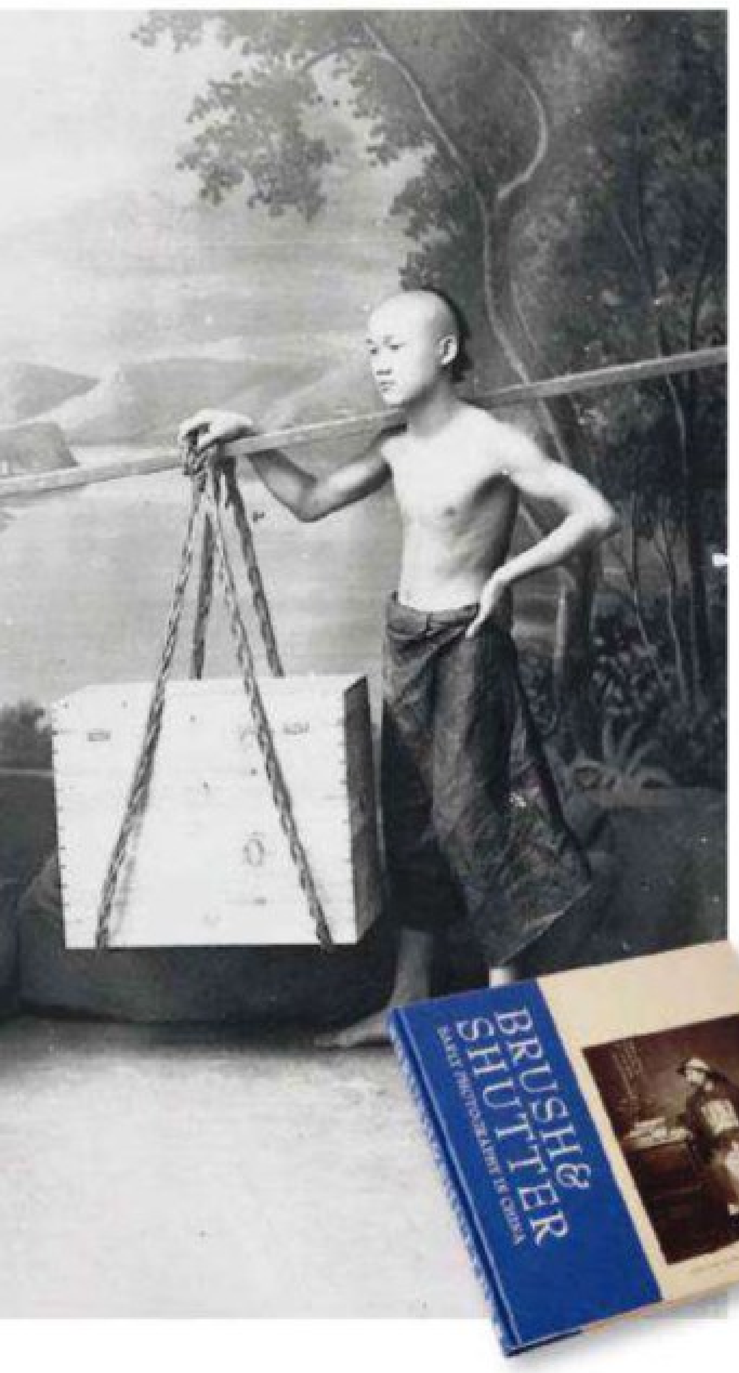
Fine Art Photographs, £30, 160 pages, hardback, ISBN 978-0-9566874-0-1

Amateur Photographer ★★★★☆

THIS is the first book dedicated to the work of contemporary landscape photographer Ed Collacott. It features more than 100 photographs displaying Britain's vast scenic landscapes, ranging from classic viewpoints and unconventional perspectives to treescapes and close-up studies.

Collacott has been capturing these scenes for around 30 years, and his background in geography and geology informs his imagery and gives him an insight into how our landscapes are formed through natural processes and human intervention. As for the book itself, the design is clean and minimalist, with the images given room without needing to compete for space against lines of text and technical details. But that's not to say that the book is text-free. Ben Brain's brief introduction places the images firmly in context and the *Thoughts of the Photographer* section at the back delivers succinct information and observations about each image. A thoroughly absorbing and engaging study of Britain's landscapes.





Brush & Shutter: Early Photography in China

Edited by Jeffrey W Cody and Frances Terpak

Getty Publications, £32.50, 210 pages, hardback, ISBN 978-1-60606-054-4

Amateur Photographer ★★★★★

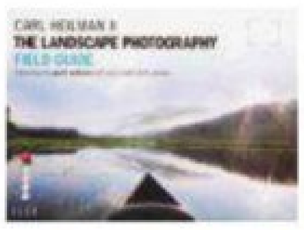
THE MEDIUM of photography was introduced to China some time in the 1840s during the West's engagement in the Opium Wars. *Brush & Shutter* is a breathtaking history of China during photography's first century, from the late Qing period to Republican Shanghai and wartime Chongqing.

The technology caused a dramatic shift in how Chinese artists, particularly export painters, sought to produce work. These artists gradually began to combine the twin disciplines, with one medium informing the other. The images contained within show the reader a period of China's history that is long gone – before the West's influence began to permeate the architecture, clothing and attitude of the culture.

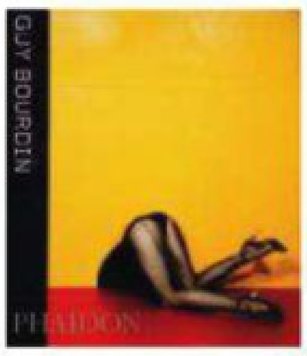
The reader is also free to delve into the exhaustive and fascinating essays, all of which shed light on the interaction between Chinese culture and photography. A must-read.

CONDENSED READING

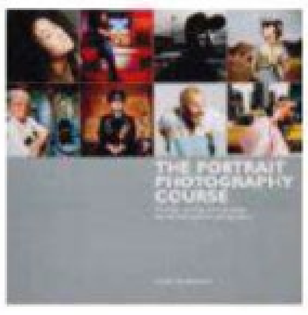
A round-up of the latest photography books on the market



● **THE LANDSCAPE PHOTOGRAPHY FIELD GUIDE** by Carl Heilman II, £8.99 Landscape photographer and all-round outdoorsman Carl Heilman has put together this field guide for use when you're stuck for inspiration or technical know-how while out on location. It's a nicely produced and helpful book, but is much more likely to be read before setting out on a photoshoot than during it.



● **GUY BOURDIN** by Alison M Gingeras, £7.95 Guy Bourdin's sometimes risqué but always imaginative images were a groundbreaking staple of fashion photography from the 1950s right through to the time of his death in the early '90s. This book brings together his most significant photographs into a compact and affordable monograph, and is a perfect introduction to the man's work.



● **THE PORTRAIT PHOTOGRAPHY COURSE** by Mark Jenkinson, £19.99 Mark Jenkinson has extensive experience in portrait photography and has transferred all his knowledge into this excellent book. Nothing is left unexplored and unexplained. The text is plentiful, as are the images, which perfectly illustrate the points being made and techniques on show.



● **PATTI SMITH 1969-1976** by Judy Linn, £16.99 This excellent book documents the photographic collaborations between musical/cultural icon Patti Smith and her friend, photographer Judy Linn. The images take place when Patti Smith was still a struggling poet living a romantic and credulous life with her muse Robert Mapplethorpe. The images are beautiful and an indelible part of the collective unconscious of Patti Smith fans and admirers the world over. To have them all in one book is a genuine treasure.

Letters

Share your views and opinions with fellow AP readers every week


AP guide to...

Memory cards

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



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TOTALLY AT ODDS

In his review of the new Lomo LC-Wide camera (AP 16 July), Mat Gallagher said that the Lomo craze continues to expand – and doesn't the manufacturer know it! The mind-blowing price of £349 for the LC-Wide is totally at odds with what Russian cameras once stood for: superb value for money. The same thing happened when Lubitel TLRs rose in popularity a few years back. Up went the price, though the product changed not a jot.

Packing the LC-Wide in a luxurious wooden box with a cable release, wrist strap, two rolls of film and a couple of books on Lomography might help ease the manufacturer's conscience about the sky-high price of taking 'quirky' images, but I reckon you'd need to be a little quirky yourself to pay such an extortionate price for the privilege! **Steven Smith, Northumberland**

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

GREAT – TO A FAULT

My dad's spent months raving about his new Nikon D90, but then he acquired an old Lomo he got from eBay. In his letter of the week (AP 9 July), Colin Edwards spoke of how chromatic aberrations add 'charm' to Lomo pictures. I've watched dad giggling at the results, and they make me giggle too. because they are so awful!

Just what *is* the appeal of these cameras? And why, if they're supposed to be so good, are there always 100s on eBay? Dad has a superb £800 DSLR, yet spends ages mucking about with a plastic camera which produces photos that don't even warrant its toy camera status. They're pictures that make my eight-year-old son's basic digital compact look state-of-the-art piece. When I pointed out his Lomo's many faults, dad grinned and said, 'I know. Great, eh?' Sorry, dad, but not from where I'm standing. **Debbie Swann, Tyne & Wear**

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

***Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address**

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

WHAT NEED FOR SPEED?

So, if I pay a premium I can download my images in a blistering 22 seconds instead of a creaking two minutes (*AP guide to memory cards*, AP 9 July)? Well, it doesn't seem that long ago that I had to wait a minimum of one hour for my prints, or the usual time of a few days for the post to arrive. My point is that, unless you are a professional sports photographer, for most of us the read/write speed doesn't really matter. You don't need a Ferrari to do the local shopping. It's just another example of better, faster, simply for the sake of it. **Brian Parkin, London SE26**

GIVING US A BAD NAME

I read with interest about the photographer arrested in Manchester (AP 2 July). I am a keen amateur photographer but would like to bring another perspective to the argument.

I am a station commander in the fire brigade and was at a road-traffic accident where an elderly woman was trapped in a car and my firefighters were busy administering first aid and cutting the car up in order to release her. A small crowd had gathered but were kept at a safe distance. Suddenly, a man with a semi-professional DSLR and long lens barged through and began taking photos of the woman in the car. He was asked to stop taking photos and move back to respect the woman's dignity and keep him safe. He was aggressive and stated that he had rights; in the end he had to be physically removed from the area, though he continued to plead with local residents to let him into their houses to take photos from their first-floor windows.

I do feel that a lot has to do with the way we act and the way we respond when challenged by the authorities. The guy in question was a moron, had no right to enter a cordoned-off area and his actions just put genuine photographers to shame. **John Doherty, via email**

A MEANS TO AN END

I am a keen photographer, and indeed a keen reader of AP. I have been, in equal amounts, fascinated and frustrated by the endless correspondence about film versus digital, and the vexed question of whether



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AT LEAST ONE MORE

In AP 25 June, Lee Frost states that he had his camera converted by Advanced Camera Services (ACS) in Norfolk, and that it is currently the only company in the UK offering this service. However, I would like to point out that there is at least one other company, Protech Photographic (www.protechrepairs.co.uk), that provides this service. The firm is based in Uckfield, East Sussex, and I and a number of members of Tonbridge Camera Club have had our cameras converted there at a very competitive rate. **John Lewis, via email**



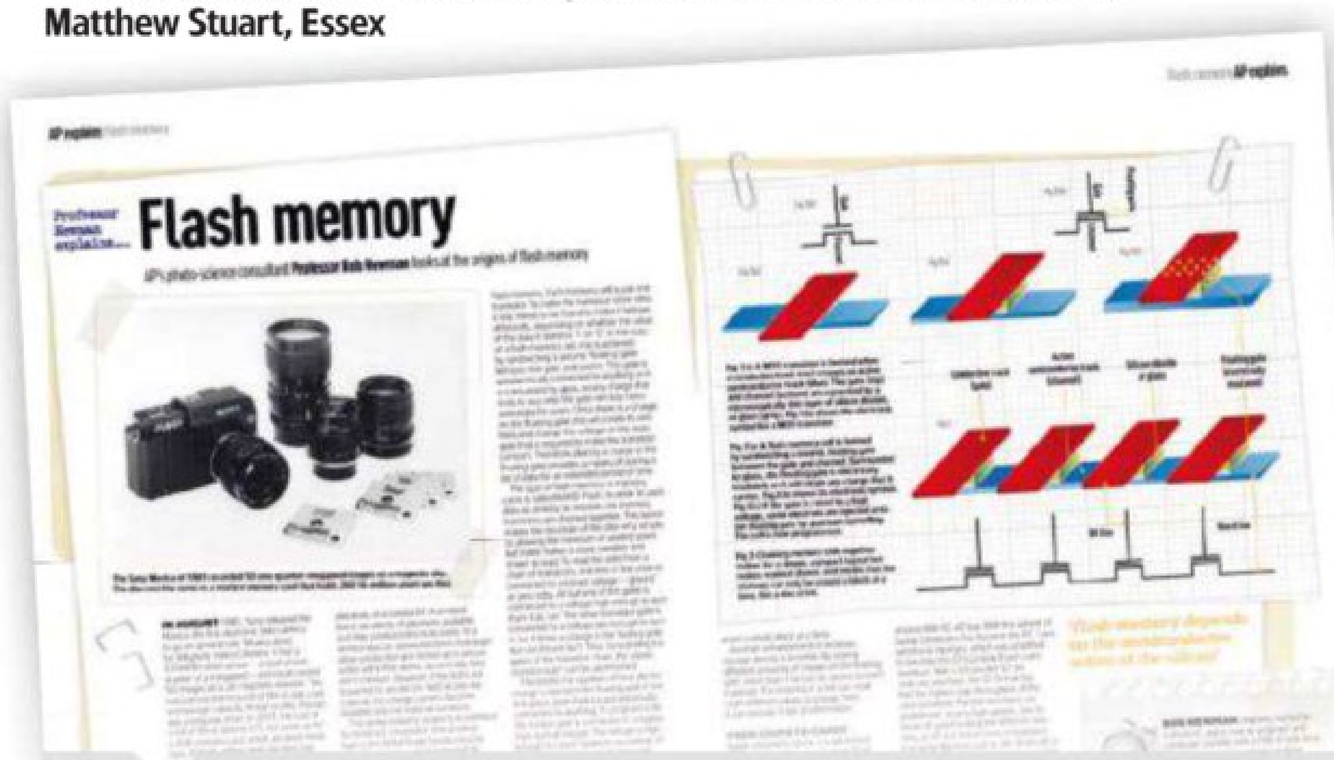
Thanks, John – *Damien Demolder, Editor*

A DEEPER UNDERSTANDING

I have been thoroughly enjoying the articles in the magazine by Professor Newman and would like to say well done and keep them coming. I have a passion for maths and science and enjoy the interlinking of these with the artistic side of photography.

I frequently look at articles and pine for it to be filled with more scientific and mathematical content. The problem is that I cannot learn something and just accept that it works; I have to know what is happening to make it work, otherwise if it works or not is academic. I know that there are many people who have no wish for such information, but I am sure that there are many who would agree with me. Whatever someone's interest in photography, I think that when you compose a picture it is done so with the juxtaposition of art, maths and science – in the same way as I believe cooking is, but that is a debate for another time!

Matthew Stuart, Essex



an image is still valid after passing through Photoshop, or an HDR process, or even both. The debate never seems to end.

As well as a photographer, I am an active home musician, both composing and recording music of various forms. It has occurred to me that there is a very close parallel between music-recording and photography. Music was first recorded on cylinders (think plates), but really flourished with the arrival of tape (think film). Now digital has more or less taken over, although there are some who cling to tape as being a purer sound (ring any bells?).

To record and process music, ready for a CD, the work is now done entirely by computer (except, of course, the microphones). A good studio has better acoustic qualities than the home amateur can afford, just like lighting. The computer program used is, like Photoshop, very expensive and that is just the start. The keener you are, the more plug-ins there are to tempt further expenditure. Some can cost as much as the original program, as with Photoshop.

After recording the music, a great deal of time is spent processing it. This applies as much to symphony orchestras as it does to the home recordist. No one would ever consider the untouched 'take' to be a satisfactory end product. The 'take' is the equivalent of a raw file.

But there is one big difference. Nobody argues about its validity as music. If it sounds good, that is enough. I feel the same about photography. A great image is a great image, and it does not matter how it was achieved.

Roger Mathews, Condom, France

The comparison is an excellent one, and I agree to an extent that it is the finished product that counts. It can be disappointing, though, when a CD inspires you to see an artist live – *Damien Demolder, Editor*

BACK CHAT

AP reader Terry Hamilton explains why he thinks summer is the worst time of year for photographers

SUMMERTIME and the living is easy. That's what the song tells us, but I have my own version of those famous lyrics: 'Summertime and the photography *isn't* easy.' Far from it. In fact, I reckon summer is the worst season of the year for us photographers. The light in summer is at its most intense, which means bright sunlight, dark shadows and contrast problems for our built-in exposure meters to cope with. Do we expose for the highlights or shadows? The answer is usually somewhere between the two, but the result can often be burnt-out highlights or overdark shadows. Not good.

Take a portrait when summer sun is at its height, and you face not only contrast problems, but inevitably a subject who will squint his or her eyes against the bright light. Take a picture of your children or grandchildren playing in the garden on a sunny afternoon, and the contrast – and squinting – will be at their worst. But these difficult photographs are often the very pictures we want to take, to give us the memories in years to come that only photography can provide. Squinting is a problem you will rarely face at other times of the year.

Incidentally, my hayfever means I squint myself as I look through the viewfinder and often let out a rasping sneeze just as I click the shutter. Result: camera shake!

As for landscapes, we all know about the 'golden hour', when the light is at its best, but to encounter that in high summer you will have to be out and about by 3am, or even before that unearthly hour in more northern climes. At the other end of the day, to capture a landscape at sunset, the sun goes down so late that you'll need matchsticks to keep your eyelids open after your early morning sunrise effort – and if it's been a hot day, heat haze will make the resulting picture look flat, dull and unsharp, despite your use of a small aperture and tripod.

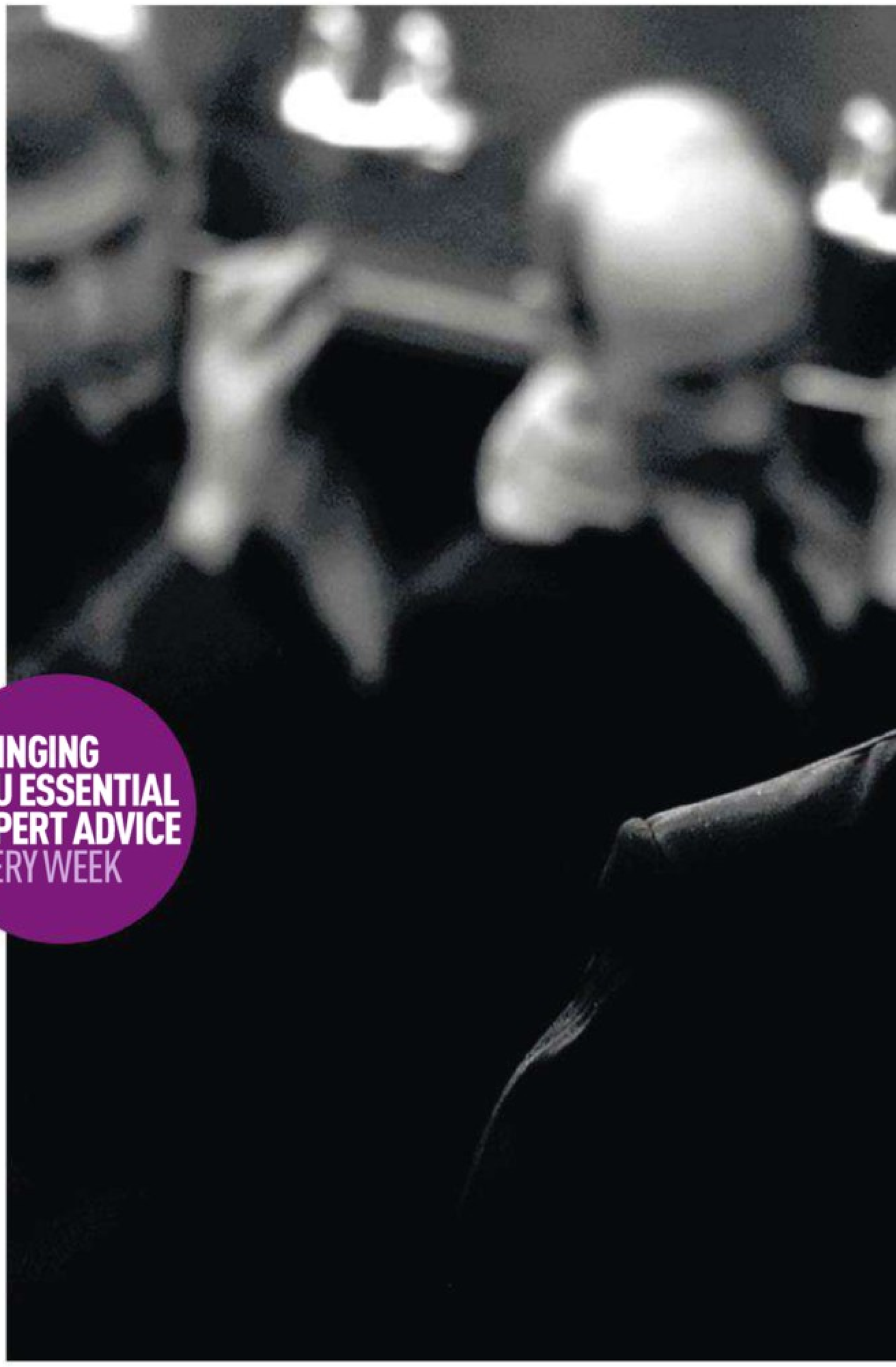
The choice of subjects seems more limited in summer, too. Just look at websites like Flickr, where the abundance of 'pretty flower' images bores me to tears.

So I can't wait for the autumn, when the light is often gorgeous, the colours of the leaves are stunning, and the nights get longer so we can be there for the golden hour, yet still get up at a reasonable time and turn in earlier.

Then comes winter, when I seem to take twice as many pictures as in summer. There's the snow, of course, but dark nights offer countless opportunities for low-light images, and pictures of the family round the Christmas dinner table won't be spoilt by Auntie Jenny squinting in the sun – or by my sneezing thanks to hayfever.

Before we know it, it will then be spring, when everywhere bursts into new life and the light is interesting, too. Sadly, summer won't be far behind. Excuse me... I feel a sneeze coming on.

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PHOTO INSIGHT

Cathal McNaughton explains how he took this emotive image of a boy crying at his brother's funeral in Northern Ireland

I TOOK this image at the funeral of a 16-year-old Protestant boy called Thomas McDonald. As far as I can remember, he had been killed in a hit-and-run incident that was thought to be sectarian. The boy had been riding his BMX bike when the car hit him. It happened about ten years ago in an area of north Belfast that, at the time, had seen sectarian clashes. Tensions between Roman Catholics and Protestants where the incident happened are known to have been high.

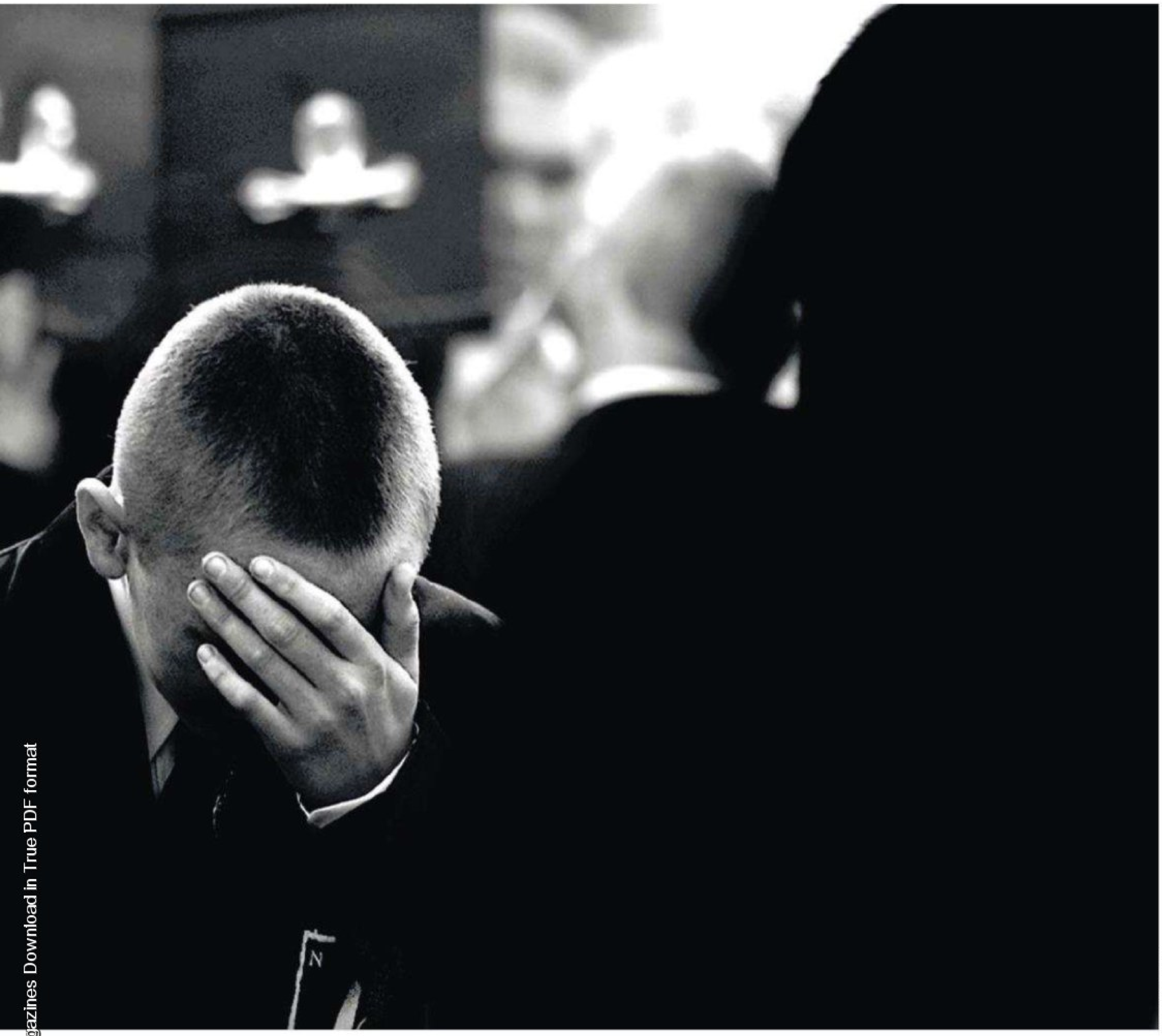
I was working for a local newspaper in those days and had been sent to cover the funeral. It was an especially tragic event. While you expect shootings or bomb blasts during the Troubles, as appalling as this is, you don't expect a young boy to be killed in a sectarian-related hit-and-run incident. It was a huge funeral and hundreds of people turned out for it.

At these high-profile events there can be upwards of 20 photographers and there is sometimes jostling between them. This was quite a prominent news story at the time and it had garnered a lot of interest from the international media, so there was a considerable press presence.

I wanted to capture a sense of the atmosphere – the grief of the moment – but in a sensitive way. The situation surrounding the youngster's death was a sensitive issue. I didn't want to identify the boy crying in the photograph, as I was conscious of not intruding on the family more than necessary. I took a few frames where you could see the boy's face as he was crying, but I didn't feel the pictures had the same impact. They were too voyeuristic. Sometimes a subtle approach creates a more powerful image.

The boy covering his face is Thomas's brother Stephen. I took pictures of the coffin and the funeral cortege, but I thought it was more poignant to show the grief-stricken boy with the out-of-focus coffin in the background. A picture of a young boy with his hand over his face alone doesn't tell you a lot about the actual story, so I had to place him in some sort of context. That's why the people carrying the coffin had to be in the picture, although I didn't want them to be too prominent or they would detract from the main subject. It was a case of getting the right focal length and f-stop so they were in the scene, but not too obvious.

I had to shoot from a respectful distance so I needed a longish lens – on this occasion I used a Canon 80-200mm f/2.8 lens with my Canon EOS-1 camera. I was using Ilford Delta 400 black & white film. I remember that the light on the



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boy's face and hand was quite good, so I imagine I would have been working at around 1/500sec at f/5.6. I didn't want to keep zooming in and out because once you change the focal length you need to adjust your aperture as the depth of field changes. I already had an idea of the depth of field I wanted and had made the calculations in my head, so I knew I wanted to keep my focal length at around 200mm. It was a question of moving *myself* to create the best shooting angle to show the young boy and the coffin in the same frame, making sure the boy didn't obscure what was going on behind him.

While no photographer is a robot and therefore devoid of emotion, you can't allow yourself to become too emotionally attached to a story and let this affect your ability to do your job. Your job as a press photographer is to illustrate what is

'There is a fine line between getting the correct shooting position and not being disrespectful'

happening. That said, you have to show respect. There is a fine line between getting the correct shooting position and not being disrespectful by causing a fuss or a nuisance in an environment where people are grieving. This balance is something that is mostly achieved by experience.

Many things were going through my head at the time, but specifically I was thinking about my exposure, focal length, getting the image sharp and what was going on around me. I've mentioned this before in previous articles, but you have to remember that even when you are looking through the viewfinder, you must pay attention to things in your peripheral vision. These are sensitive situations and you don't want to bump into people or cause a scene.

You can't plan your shots beforehand, but when you've covered as many funerals as I have there is a checklist and you learn to tick these boxes as you go through the day. There are certain things that work, and things that you know the newspapers will publish. It's pretty full on – you're thinking on your feet the whole time. The light could change at any minute or it could rain, or someone could put up an umbrella and obscure your vision. You always have to be a few steps ahead of the game. AP

Cathal McNaughton was talking to Gemma Padley

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John Freeman explains...

Focusing

Taking the time to consider how to focus your scene will result in far stronger images says **John Freeman**. Here he shares his advice on how to freshen up your approach to focusing

IN LAST month's article we looked at how to frame our subject. This month we are going to explore the focusing points within that frame.

One of the great technological advances in photography has been the development of autofocus and the ability to get a shot pins harp exactly where you want it to be. Long gone are the days where you would have to revolve the barrel of the lens to achieve fine focus, although manual focusing still has its place and many cameras and lenses allow you to override the 'auto' function. However, it would be rare to buy a new camera now and to look in the viewfinder and not see at least one highlighted focus point. These illuminated points are where the lens will focus and, depending on your model, they also show the area where the camera assesses the exposure. These may be as few as one,or as many as 51 of these focusing points and it can be all too easy to become confused by all this technical information, especiallly if the photographer is still getting to know their camera.

By understanding how to use these focusing points you will strengthen your composition, be able to work faster and achieve better results.





Focusing your shot

'AUTO' modes have their place in photography but I prefer to have control over my images, including the focusing. When it comes to focusing there are two main techniques to consider: you can compose your image and then focus on your subject or you can focus, and then recompose your shot. Both have their benefits depending on the type of shot you are taking.

Let's imagine that we wanted to frame our picture so that our main subject is to one side, such as this bagpipe player at a wedding (above). Setting the camera to auto here could have resulted in the background being sharp and the bagpipe player soft but I wanted to make sure that he was in focus. When I saw the potential of this scene I knew he was going to be the main subject. I also wanted to give a sense of place and of the event. Although I was shooting with a 24-70mm lens at a focal length of 28mm, which automatically gives more depth of field, I selected an aperture of f/2.8 and got in close. As the bagpipe player was standing fairly still, I knew I had a little time to spare so I chose to frame the subject first and then adjust the focus point to the subject.

The controls on my Canon EOS-1Ds camera all fall easily to hand without the need to take the camera away from my eye. Having framed the shot I pushed the focus point button with my right thumb. In the viewfinder, 20 focusing points appeared. Keeping my thumb on that button, I moved the main dial on top of the camera with my index finger. As I did, only one focusing point remained illuminated. I adjusted the dial so that a point to the left of the frame fell exactly on then man's left eye and took the shot. His eye is razor sharp. By using a wide aperture, I have reduced the depth of field to the point that the tips of his nose and his ear are soft.

AF lock

AN ALTERNATIVE method to selecting your AF point is to use your camera's central focus point and then recompose your scene as needed. This method can be handy when you need to focus quickly or when you point of focus is likely to change a lot between shots. To keep the focus locked on while recomposing you need to keep the shutter button half de-pressed with your finger, otherwise it will refocus when you attempt to take the shot.

The AE-/AF-L button on your camera (or ✱) can be assigned to provide either, or both, exposure and focus lock. By pressing this button (and in some cases keeping it held down) it will maintain focus and/or exposure while you recompose your shot. If you want to get really complex you could use the AE-L button to meter from one point, half press the shutter to focus on another and then recompose.

To see more of John's images visit www.johnfreeman-photography.com

TOP TIPS

- Make sure your focusing point is on your main subject to ensure it is pin sharp
- If you use your camera's focus lock remember not to take your finger off the shutter release when recomposing
- If your main subject is to the side of the frame, adjust your focusing point accordingly
- Selecting the correct focus point when using a wide aperture with shallow depth of field is essential, otherwise it will be obvious if your focusing is off
- Remember that certain lenses, such as tilt-and-shift optics, focus manually
- If you are shooting from a low angle with important foreground details it might be preferable to manually focus the lens to ensure accurate focusing

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Focusing on moving subjects

With many DSLRs you can opt to continually select the focus for moving subjects. This is a great asset in sports photography or where the subject is moving rapidly towards you. However, you need to make sure that your chosen focusing point is well and truly on your subject as these two shots show





1 In this series of shots, I had selected the central focusing point and set the camera to AI Servo. As the triple jumper came towards me he veered off centre slightly and just out of range of the central focusing point. As we can see, the camera focused on the background and he is out of focus.

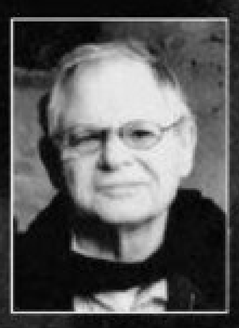
2 A split second before he had been positioned in the centre and within range of the selected focusing point so he is pin sharp.



3 Some DSLR lenses have a predictive focus mode. Imagine you are photographing a sport such as football, skiing or in this case, snowboarding. Having anticipated where the action is likely to take place you could preset the focus and then wait for the action to happen. I used this approach for this image of a snowboarder in mid-air. I watched as several snow boarders leapt into the sky and fired the shutter. If I hadn't used predictive focus mode and the snowboarder had not been on my chosen focusing point, he would have been out of focus.

ONCE YOU have mastered the various focusing modes on your camera and discovered how to place the focusing point exactly where you want it, you will be surprised how quickly setting the controls becomes second nature. Do remember that for your shots to have impact the viewer needs to be drawn to the main subject straight away, so make sure you choose your focus point carefully when composing your shot.

One of a kind



In a career spanning more than 50 years, **Steve Schapiro** has photographed everyone, from Muhammad Ali to the cast and crew of films such as *Taxi Driver* and *The Godfather*. He talks to **Gemma Padley** about his work and explains what it was like to be a photographer on the set of one of the most famous films of all time

Main image: A close up shot of actor Robert De Niro in the film *Taxi Driver*

IT IS not day that you have the chance to interview a photographer who studied under the great American photojournalist W Eugene Smith. Not only is it an honour for me to talk to him but it is also a hugely inspiring experience, for photographer Steve Schapiro is more generous than most in sharing his photographic experiences and knowledge. And there is a lot to tell.

When AP approached Steve, who lives in Chicago in America's Midwest, to speak to him about his experiences as a 'special photographer' on the set of the film *Taxi Driver* we were blown away by the breadth and depth of his photographic career. Not only a photographer on film sets and of celebrities, Steve has also worked extensively as a social documentary photographer for decades.

Steve's archive is impressive. A freelance photojournalist from the early 1960s for magazines such as *Life*, *Time*, *Newsweek* and *Vanity Fair*, he has produced photo essays on such subjects as narcotics addiction, political protest, migrant workers in Arkansas and the Civil Rights Movement. He has photographed protesters, ordinary people struck by poverty and passers-by, as well as politicians, actors, artists and other glitterati. It's an impressive track record by anyone's standard, but Steve is not one to brag. Instead, he speaks openly and excitedly about what it was like to cover such events as the Selma March or Robert Kennedy's presidential campaign. 'Ask away,' he says on the phone. 'I have all the time in the world.'

IN THE BEGINNING

It was at the age of nine while on a summer camp that Steve started taking photographs. He remembers developing his own films and says his interest in photography grew from there. As a teenager he would go out taking pictures on the streets of New York, his native city, along the lines of Henri Cartier-Bresson, whom he greatly admired.

'Cartier-Bresson had a tremendous ability to capture the moment at its exact height with a great sense of design,' says Steve. 'I would go out at the age of 14 or 15 and take pictures that were a few seconds off the decisive moment – the un-decisive

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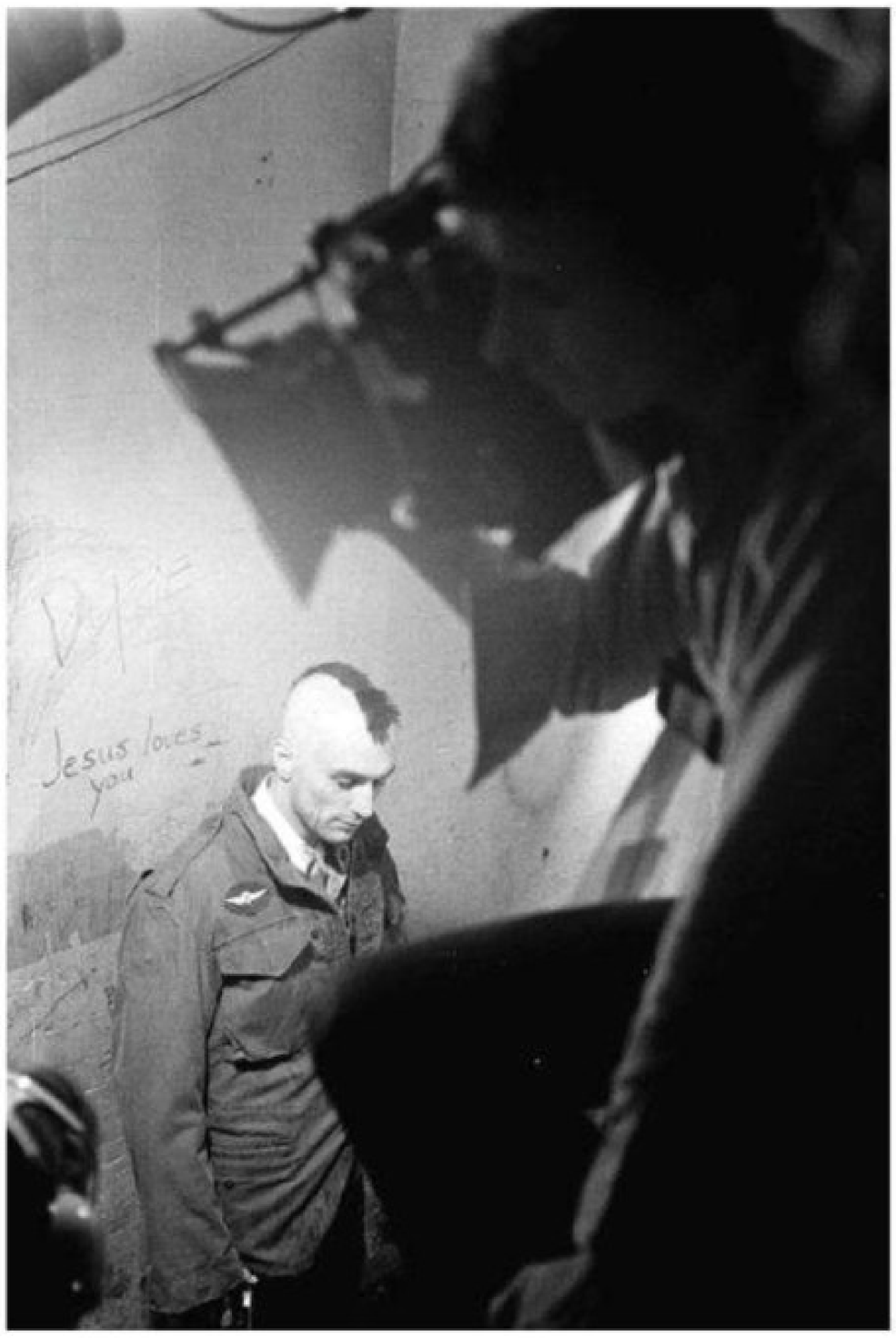
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BEHIND THE PICTURE

A NOTABLE achievement early in Steve's career was his innovative use of bounced flash, something not many documentary photographers had been doing at the time. 'The lighting in a picture often determines how we feel about a photograph,' says Steve. 'Instead of using direct flash where you can feel the photographer's presence, which was something I was keen to avoid, I started using bounced flash in my documentary work. I wanted to convey a sense of the personality of the person I was photographing or the event, rather than the photographer. This method heightens the lighting but it is less obvious where the light is coming from. A good example is a picture I took of Civil Rights activist and writer James Baldwin,' he continues. 'I did a photo essay for *Life* magazine and spent six weeks travelling with him around America. We met a family who had taken in an abandoned child – this is a picture of James Baldwin holding the child. If I hadn't used bounced flash you wouldn't have as great a sense of the other elements that make up the picture. If you look at the *whole* photograph it conveys a sense of where they are – you can see the pictures on the mantelpiece and the huge Christ tapestry. This creates a far more emotional and powerful photograph.'

'For a photo story you need a lead picture, which gives you a sense of what the story is about, and then it is a case of adding other images that provide more information'

moment,' he laughs. 'I would come back with these contact sheets that didn't make any sense at all because I had missed the moment. As I grew up my ambition was to become a photographer for *Life* magazine, which at the time was a strong force in the world of photography.

'I was inspired by photo essays, such as W Eugene Smith's Spanish Village story where he documents the traditional daily life of people in the small village of Deleitosa in Extramadura, Spain. What you learned from W Eugene Smith, first of all, was printing – how to make great black & white prints. Eugene Smith would sometimes use 250 sheets of paper to make one photograph. But you also learnt what makes up a society and a humanistic approach to photographing the world.'

THE PHOTO ESSAY

Steve decided that the best way to fulfil his ambition was to embark on his own photo projects. So, in 1961, he started a project documenting migrant workers in Arkansas. 'To me, you can tell a story far more effectively through a number of images rather than just one,' he says. 'For a photo story you need a lead picture, which gives you a sense of what the story is about, and then it is a case of adding other images that provide more information and a sense of the people involved – using a mixture of close-up and wide shots, different lenses and focal lengths to tell your story. It makes it more interesting for the viewer.'

Above: Robert De Niro and the cameraman on set

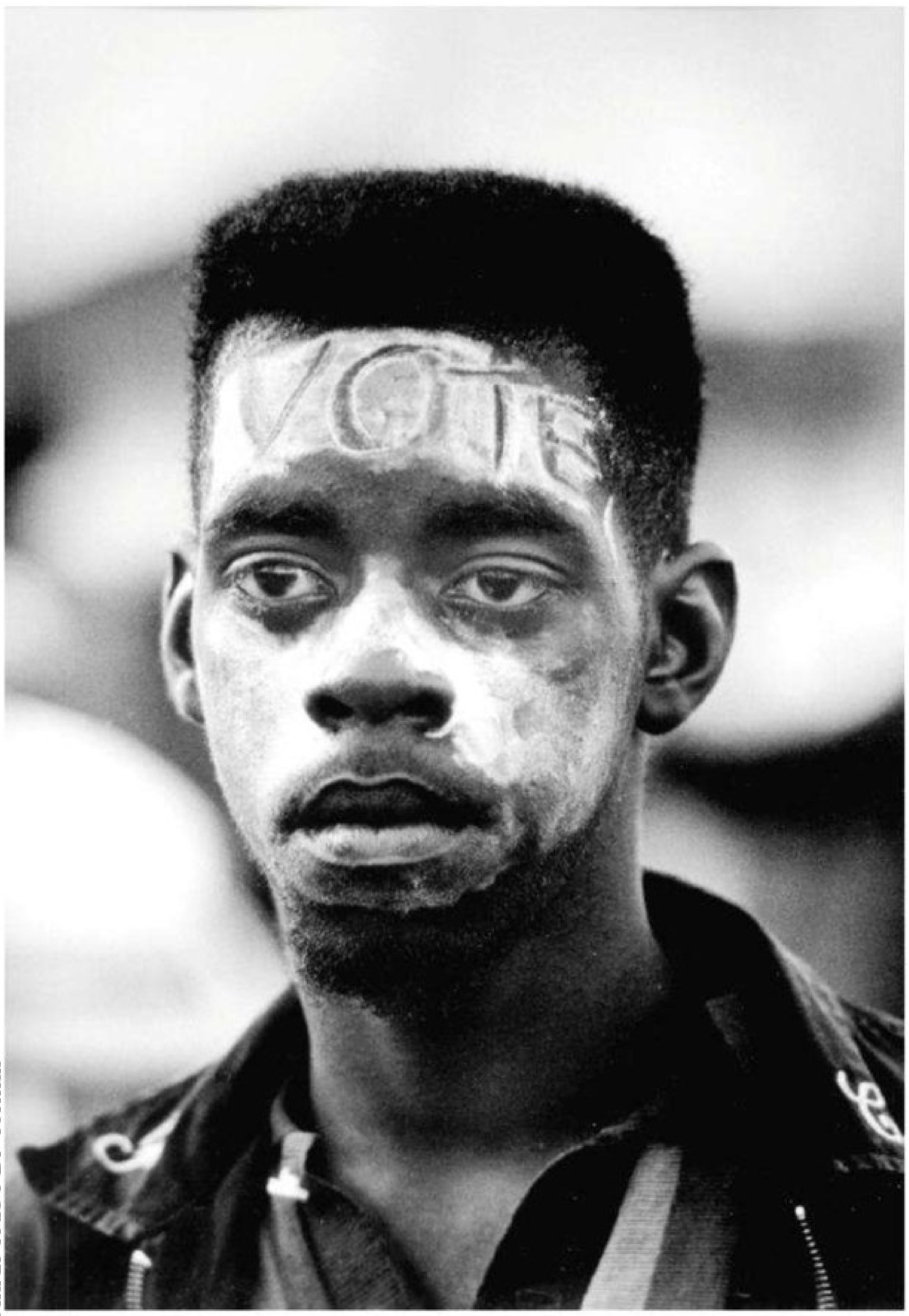
After a lukewarm reception from *Life*, *The New York Times* magazine ran the Arkansas pictures as a cover story. However, Steve's big break came when *Life* wanted to cover a story he had already done for *The New York Times*, and after this he started working for *Life* on a regular basis. One story that sticks in Steve's mind is the series of pictures he took after the assassination of Martin Luther King.

'I was in New York and my editor called, telling me to go to Memphis, Tennessee, straightaway,' he explains. 'I walked into the bathroom in the building where the shots had been fired and there was a handprint on the wall that could only have been made by someone standing in the bathtub. The assailant had purportedly stood in the middle of the bathtub and levelled his gun on the windowsill. I photographed this and *Life* ran it as a full page the following week. I also took pictures in Luther King's motel room, which was full of his belongings. At that moment a news bulletin flashed on the television in the room showing an image of Luther King. I photographed the television screen surrounded by his belongings as, to me, that was very symbolic in the sense that the man was gone but the material belongings remained.

'When I started out in photography there were many opportunities to do photo essays for magazines and newspapers,' he adds. 'And if you had a good idea, you could usually find a magazine that would commission you to do it, and they would pay your expenses and so on. It is much harder to do this nowadays since so many publications are only interested in publishing a single image, which conveys information first and emotion as a secondary element. They are not publishing photo essays in their entirety so often any more.'

Next page, top left: 'Vote,' Selma to Montgomery march, AL, 1965

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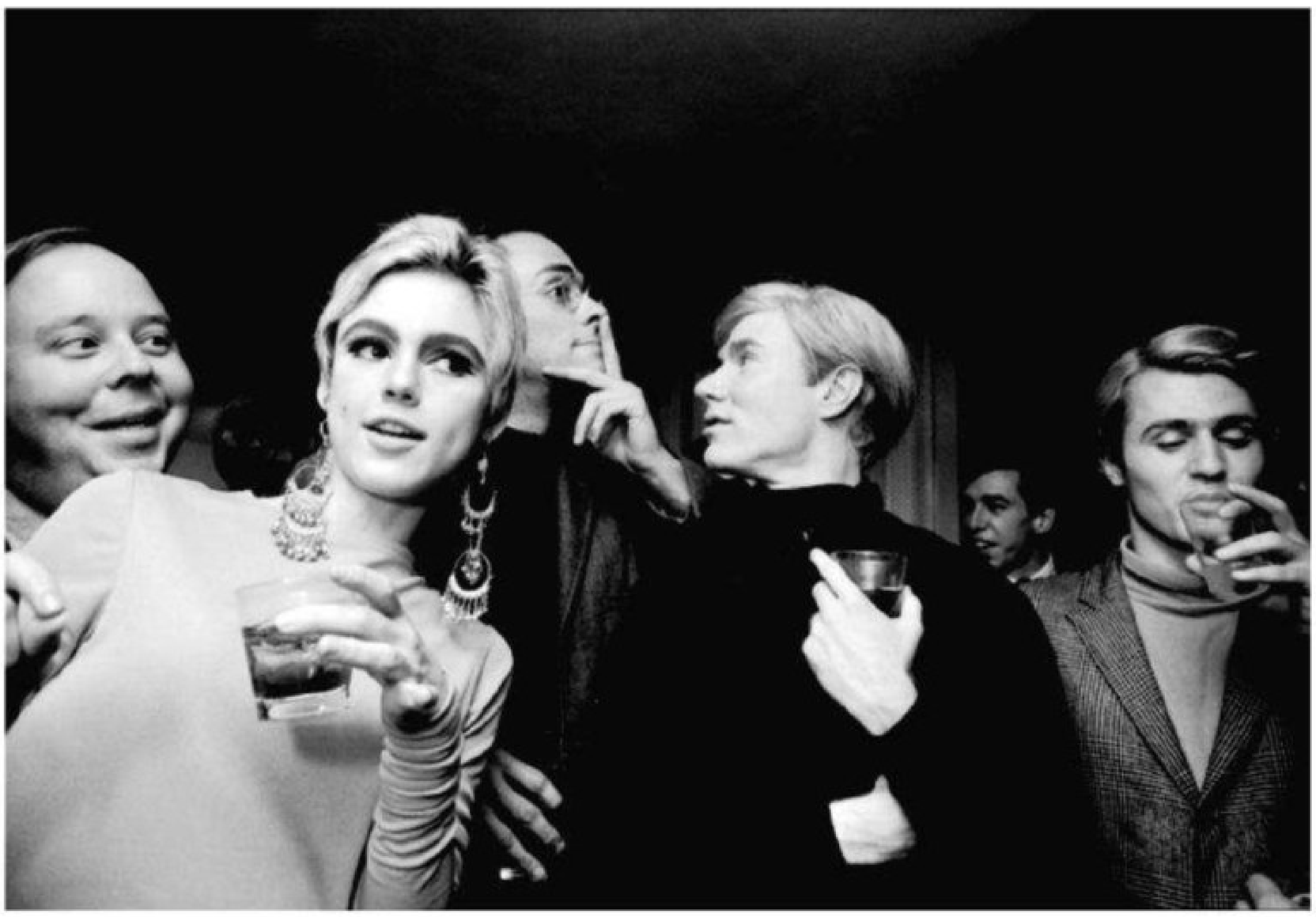
Above: Robert De Niro in a scene from Taxi Driver

Bruce Davidson and Jim Karales were there and photographed the same boy, but took very different pictures to me. They each saw the scene in a completely different way.'

For his documentary work, Steve would often carry five cameras with him – two with wideangle lenses loaded with black & white and colour film, two medium-format cameras and an SLR camera with a 180mm or long lens. 'Having several cameras with me meant I could switch from one to the other quickly,' says Steve. 'I started out using a Nikon rangefinder as you could use three fingers – I could focus, shoot and advance the film all with three fingers, while with the other hand I could hold a flash for bounced flash. With a Leica camera, I had to use both hands – the left hand to focus manually, the right hand to shoot. The Nikon became an easy camera for me to operate.'

ON SET

In the 1970s, Steve turned his attentions to film, working for major motion-picture companies and providing the images that would be used to promote the films. Steve worked on several films, including *The Godfather*, *Rambo*, *Midnight Cowboy* and *Taxi Driver*. Nominated



Below: Warhol and Sedgwick Entourage, NYC, 1965

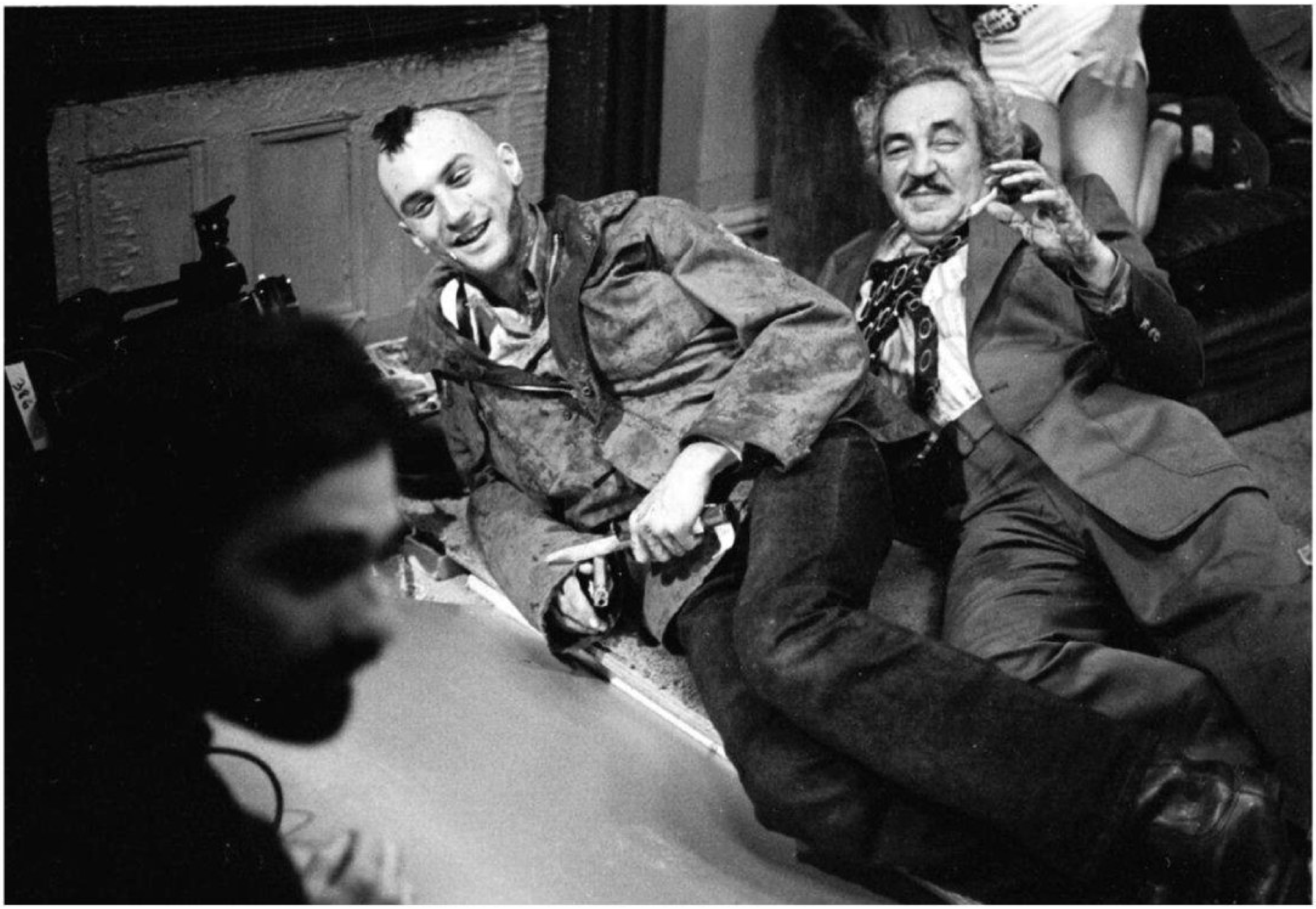
PHOTOGRAPHIC APPROACH

While 'nailing the picture' is never guaranteed, it becomes more of an intuitive process with practice, says Steve. 'It's important to make a lot of mistakes when you're starting out,' he says. 'The more mistakes you make, the more you learn, and the more you photograph, the more prone you are to these lucky moments, I believe. Sometimes you know you've got the picture, while other times you don't,' he adds. 'Sometimes you *think* you've got the picture and you haven't, and sometimes you're totally surprised by something you hadn't expected to be there! You should never be satisfied with the photograph you have taken. You have to ask yourself, how can I make this better, how can I show more?'

Steve believes emotion, composition and design are the most important elements in a photograph. 'The more you develop your own way of seeing, the more successful you'll be,' he says. 'Everyone has a unique vision. While covering the Selma March during the Civil Rights Movement, I photographed a boy with the word "vote" written on his head in white. Photographers

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Above: Robert De Niro and fellow actors laugh to release the tension after an intense scene on the set of *Taxi Driver*

Right, and Below: Market in Annecy, France, in colour and the same scene in black & white

Far right: Robert DeNiro in *Taxi Driver*, 1975







for four Oscars on its release in 1976, including best actor for Robert De Niro and best picture, *Taxi Driver*, directed by Martin Scorsese, was a box office success and has retained its cult status ever since. To celebrate its 35th anniversary, a 4K digitally restored version was released on Blu-ray DVD for the first time in June. Taschen published a signed book of the images last year.

Steve worked as a 'special photographer,' rather than as a unit photographer. His job was to photograph the action at climactic moments between takes and during filming, which he did for almost the entire duration of the film production. The result is a unique body of images that depicts all aspects of the filmmaking process, from the actors mid-scene to collapsed in a heap, post-take, laughing (see above) to release the tension following a particularly full-on scene.

'I would photograph heightened moments of emotion or high points in the action,' says Steve. 'I was always looking for something interesting, moments that would make the image *really* special. A movie goes by very quickly when you watch it at a cinema but a stills image freezes a particular moment allowing you to see all sorts of details you wouldn't necessarily notice. 'Photographing on a movie set isn't all that different to photographing a documentary essay,' says Steve. 'You are still looking for high emotional moments and for the right angle from which to photograph. The only difference is that if you have read the script you have more of an idea when these moments are going to happen. I made sure I took both black & white and colour shots,' he adds. 'The movies were shot in colour and the film companies would want colour images to promote the film, but the magazines were still largely dealing in black & white. I liked using both to convey the story of the film. There was usually a number of takes so I would have ample opportunity to shoot both.'

The compositional decision of whether to shoot in colour or black & white is something Steve considers for a moment. 'There are some scenes that demand colour and others with a range of tones that work better in black & white,' he says. 'I remember I was in Annecy in

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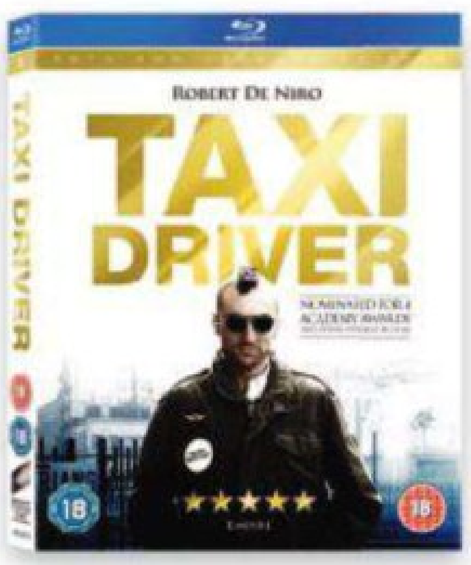
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Left: Jacqueline Kennedy, Washington, 1963

TAXI DRIVER

TAXI DRIVER: *35th Anniversary Edition* has been newly remastered following an extensive 4K digital restoration from the original camera negative, approved by cinematographer Michael Chapman and director Martin Scorsese. The film, on Blu-ray, is packed with bonus material, including MovieIQ+Sync, an all-new Blu-ray interactive Script-to-Screen feature. Included is Martin Scorsese's original 1986 commentary with writer Paul Schrader, as well as *The Making of Taxi Driver* documentary, behind-the-scenes footage and animated photo galleries. The *Taxi Driver: 35th Anniversary Edition* Blu-ray disc is available from online retailers and high-street outlets (RRP £19.99).



'There are some scenes that demand colour and others with a range of tones that work better in black & white'

France on a market day one year and saw this beautiful view of the canal with a fruit stall in the foreground (see left.) I photographed it in colour, but noticed there were two turquoise bowls that the eye was immediately drawn to. They interrupted the view, so I converted the image to black & white so the bowls were less obvious.'

Returning to his previous train of thought, Steve explains the need to be inconspicuous on set and to keep out of the way as much as possible. 'You would normally use a "blimp," which is a metal box that has Styrofoam and rubber on the inside, which muffles the sound of your camera shutter,' he says. 'Unless it was a really quiet scene you could shoot what the camera was shooting, either by its side or elsewhere. The photographer is right at the bottom of the hierarchy of people on set because he doesn't directly add to the making of the film – his images are only important afterwards, during the promotion of the film.

Time is against us, so regrettably we draw the conversation to a close. 'If you have any more questions, I will be happy to answer them,' he says, graciously. Unfortunately, we must leave it there, although it would be possible to talk to Steve all day. 'Well, if you change your mind, just yell.' What an inspiring gentleman indeed. AP

To see more images by Steve Schapiro, visit **http://steveschapiro.com**

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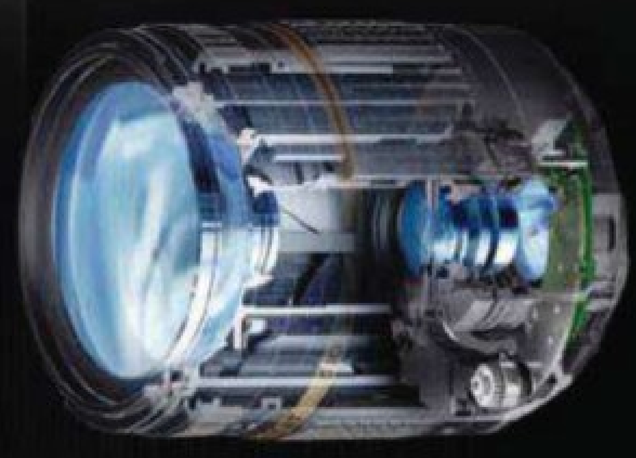


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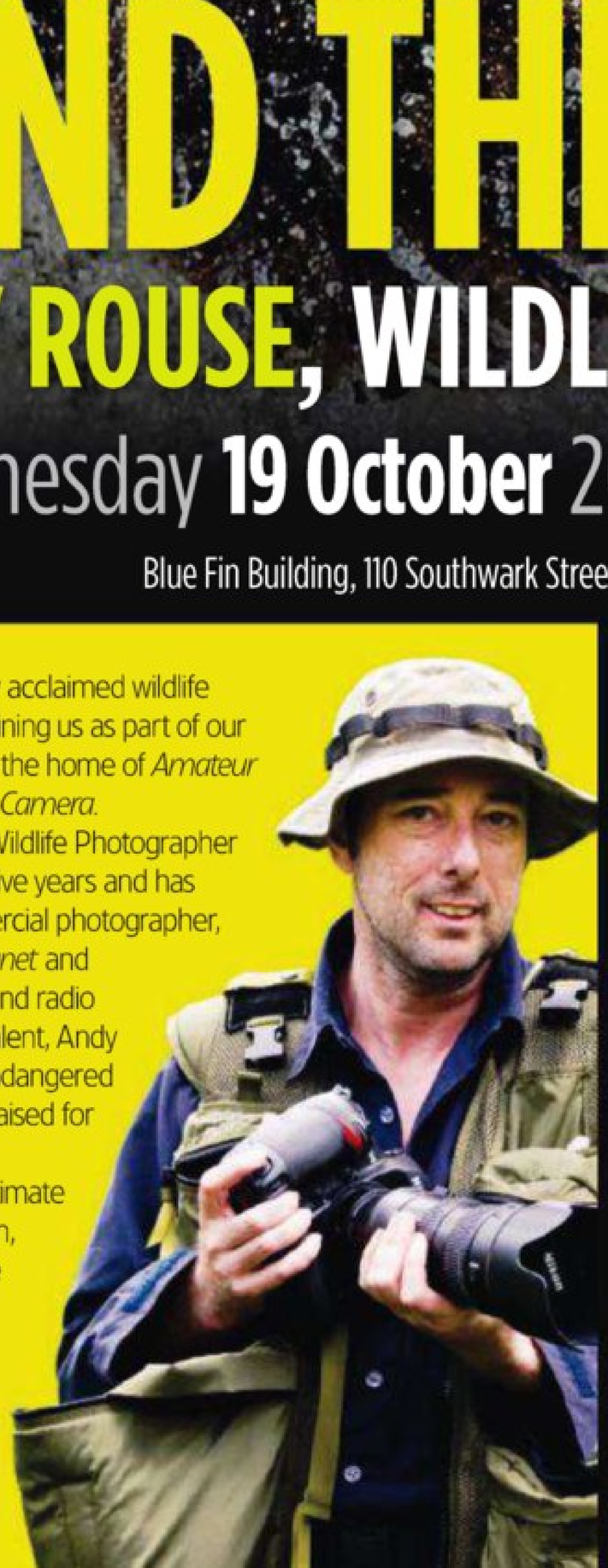
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EISA MAESTRO COMPETITION WINNERS

This week we showcase the first-, second- and third-prize winners in the UK round of the EISA Maestro Photo Contest 2011. Entrants were asked to create a picture story exploring the theme 'My Country'. The first prize winner goes through to the international judging, with the results to come at the end of August. AP is the UK representative for EISA on the photographic panel.

1st

Stephen Wright Nottingham

Stephen has been shooting for almost 30 years, with a particular interest in street photography. His biggest influences are Garry Winogrand, Bruce Gilden and Elliott Erwitt. He works full time for his local authority and spends most of his spare time walking the streets with his camera. Stephen shoots using film and a Praktica MTL5, as well as a Nikon F75. He also uses a Nikon D80 DSLR and has a particular fondness for photographing umbrellas. By his own admission, when the majority of photographers are going inside to avoid the weather, he is grabbing his camera and heading out the door.



Inside out

1 Stephen has used the white expanse of sky to make his subject stand out
Nikon D80, 18-135mm, 1/800sec at f/5.3 (+0.67EV compensation), ISO 125

Out on the street

2 The shapes and details of this shot form a captivating and vivid tableau
Nikon D80, 18-135mm, 1/250sec at f/3.5, ISO 200

Together

3 The strong tonal contrasts emphasise the heavy downpour
Nikon D80, 18-35mm, 1/500sec at f/5.3, ISO 200

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2nd

Louisa Hennessy Southend-on-Sea

Louisa began taking pictures six years ago when she bought a digital camera and took a beginner's course in photography. Her first DSLR was a Nikon D80 and a couple of years ago she upgraded to a Nikon D700. Louisa was keen to present Britain as a seafaring nation in her EISA images. These shots were taken in Aldeburgh and Essex, where Louisa wanted to show the presence of boats along the coast. In the future, Lousia would like to sell her images and is looking into setting up a website. To see more of Louisa's work, visit www.flickr.com/photos/louisahennessy.



North Fambridge

1 The pregnant sky is a strong factor in this image, communicating an overpowering sense of foreboding
Nikon D700, 24-120mm, 1/1000sec at f/8 (-0.33EV compensation), ISO 400

Maldon

2 There are several shapes and colours to focus on in this shot, all of which come together to sucessfully form a whole
Nikon D700, 24-120mm, 1/800sec at f/8 (-0.33EV compensation), ISO 200

Two Tree Island

3 The abandoned boat and tranquil orange light offer a sense of mystery in this scene: who does the boat belong to?
Nikon D700, 24-70mm, 1/2000sec at f/3.5 (-0.33EV compensation), ISO 200

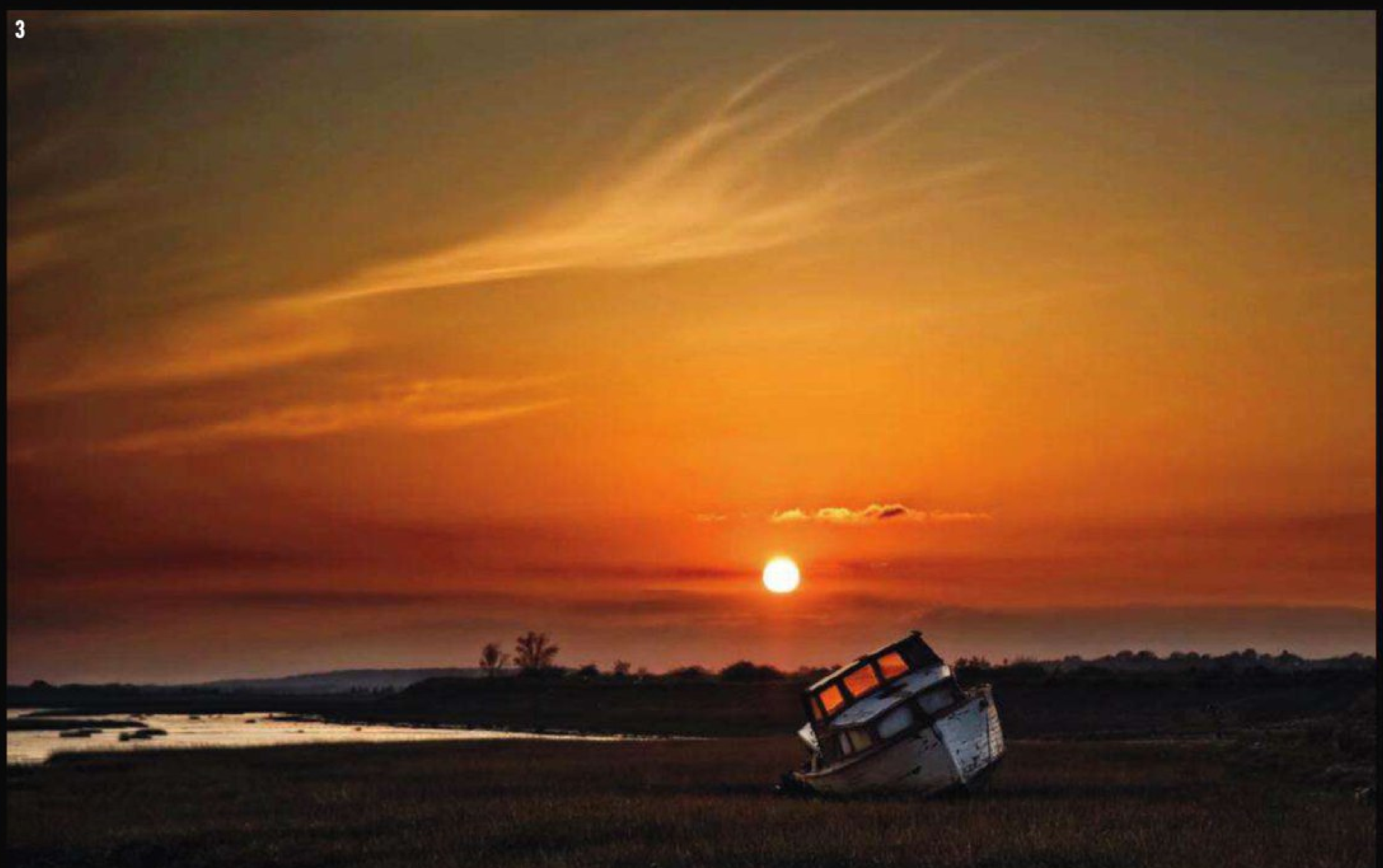
Tollesbury

4 The vivid greens and blues permeate this idyllic scene of an occupied barge sat on a dried-up river
Nikon D80, 10-20mm, 1/1250sec at f/5.6 (-0.33EV compensation), ISO 200

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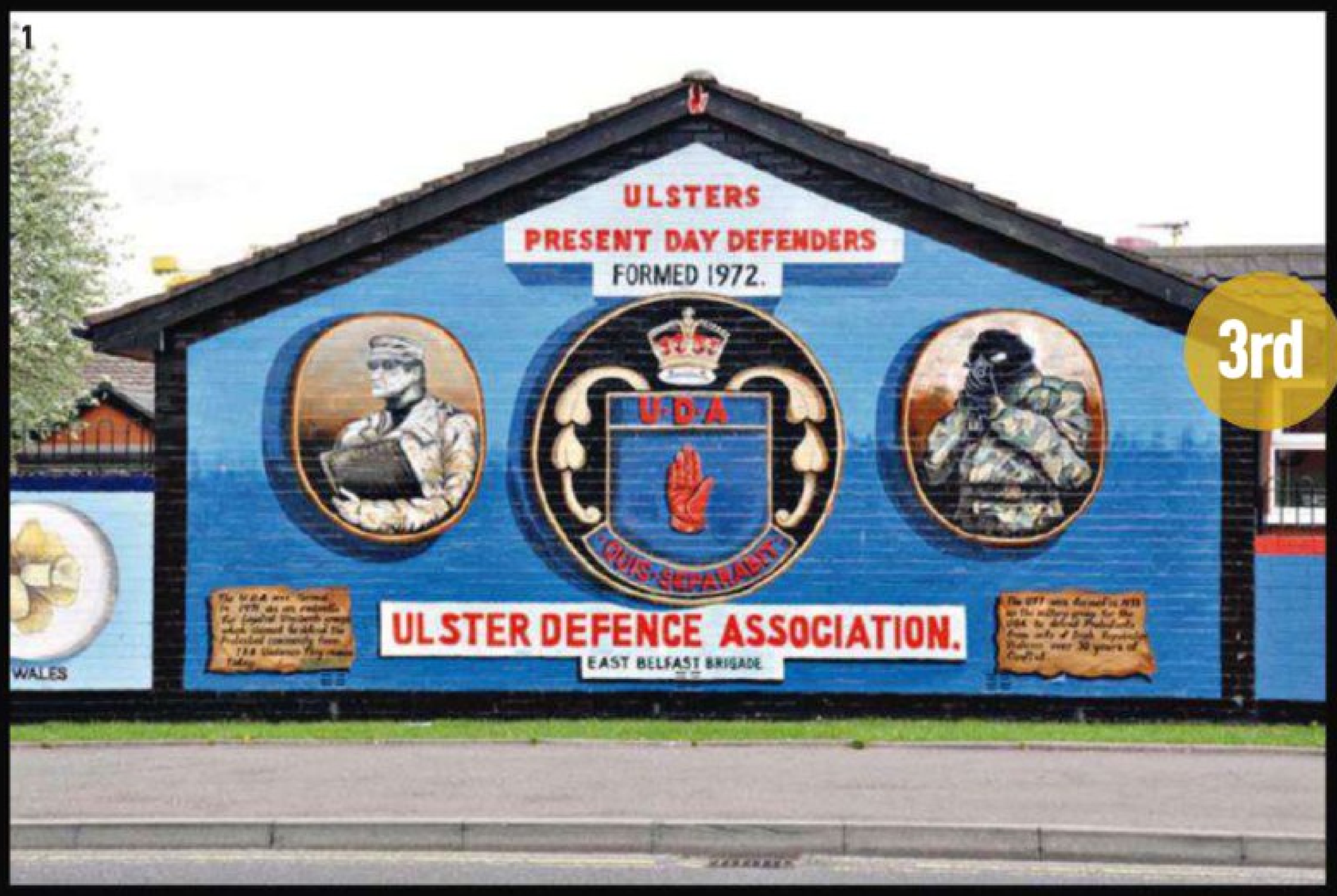


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3rd

Brian Hennessy
Antrim

'This series of images was taken specifically for the EISA competition to try and show as much diversification of "My Country" as possible,' says Brian. 'The murals, mostly on the gable ends of houses, seem to be unique to this part of the world.' The murals depict history, social conditions, sport, art, success and failure. Some murals even poke fun at politicians and other individuals in positions of power and influence. But perhaps most importantly, the murals contribute to the local economy with both bus and taxi 'Mural Tours'.

Mural 1
1 This mural depicts the Ulster Defence Association, a loyalist paramilitary and vigilante group in Northern Ireland
Nikon D5000, 18-250mm

Mural 2
2 Two community works are responsible for this anti-violence mural. The two children depicted are actually relatives of the artists
Nikon D5000, 18-250mm

Mural 3
3 Ruairí Óg CLG in Cushendall is a hurling club formed in the 1900s. Hurling is an outdoor team game of ancient Gaelic origin
Nikon D5000, 18-250mm



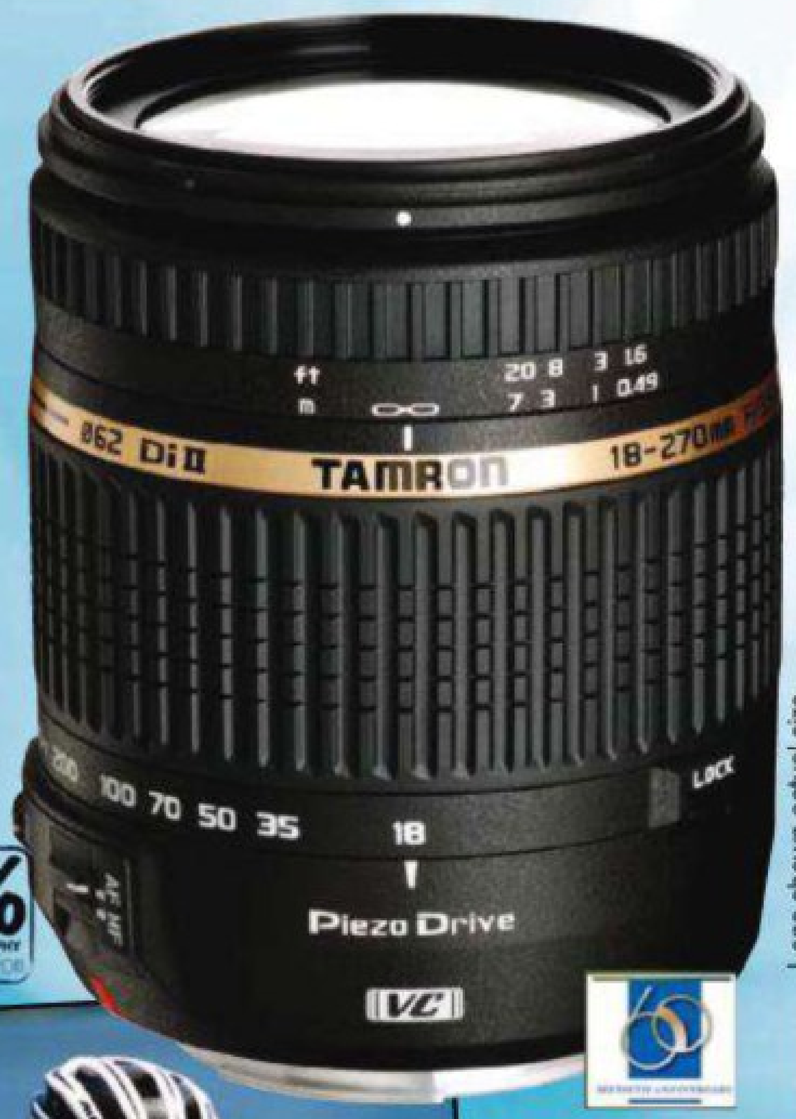


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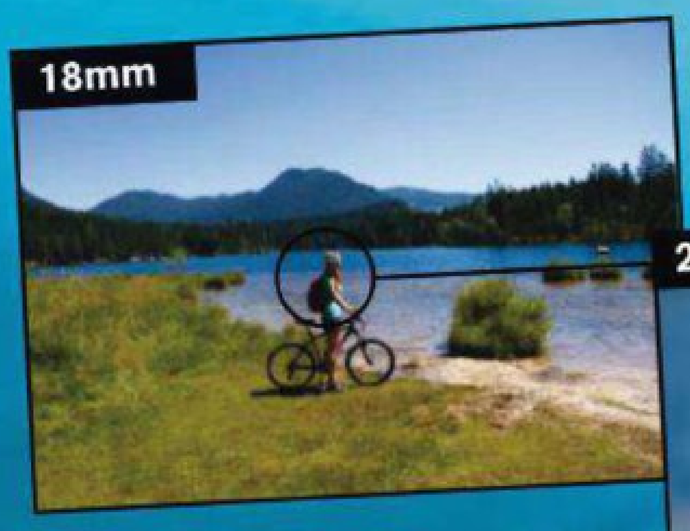
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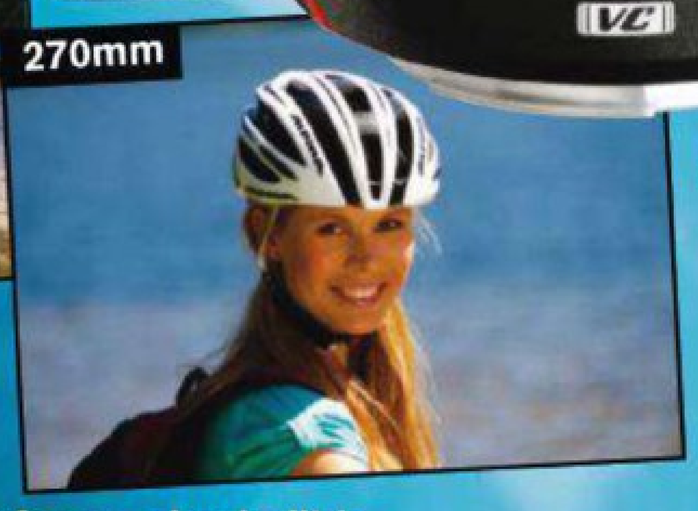
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Amateur Photographer's...

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Dessau, 1945

Henri Cartier-Bresson's brilliantly timed image captures the public denunciation of a Gestapo informer and symbolises the Allies' victory in Europe, writes **David Clark**



Dessau. A young Belgian woman and former Gestapo informer, being identified as she tried to hide in the crowd

THE 'DECISIVE moment' is a phrase so frequently quoted when describing the work of Henri Cartier-Bresson that it has become almost a cliché. It was the title of the English edition of his landmark 1952 book, but its original French title, *Images à la Sauvette*, is roughly translated as images taken 'on the run'. Nevertheless, it's a phrase that gets directly to the heart of Cartier-Bresson's photography and cannot be avoided when discussing this extraordinary picture, shot in Germany in April 1945.

Cartier-Bresson was 36 years old at the time the photo was taken and had been taking photographs since 1931. He had also worked in filmmaking and had assisted the celebrated French director Jean Renoir on two of his films.

At the outbreak of the Second World War in 1939, Cartier-Bresson joined the French Army's film and photo unit. His work involved filming and photographing artillery fire, road bombardments and troop movements. However, in June 1940, he was taken prisoner by the German army and was held for more than three years, most of which were spent doing hard manual labour.

He tried to escape three times and succeeded at the third attempt, returning to France with forged papers. Before being captured, Cartier-Bresson had buried his beloved Leica in farmland in France. One of the first things he did after escaping was to return to the farm and dig it up. He later photographed the liberation of Paris in the summer of 1944 while working as a war correspondent.

The following year, the American Office of War Information asked Cartier-Bresson to make a documentary film about French prisoners of war and refugees; it was, as Cartier-Bresson called it, 'a film by prisoners about prisoners'.

Part of the resulting film, *Le Retour* (*The Return*), was made in an American-controlled transit camp for refugees, former prisoners of war and other 'displaced persons' in Dessau, Germany. One sequence, shot in April 1945, shows the interrogation of a Gestapo informer in front of a crowd. While the cameraman filmed the unfolding events, Cartier-Bresson photographed still images of the scene with his Leica from a slightly lower viewpoint.

The three people in Cartier-Bresson's photograph are a woman being publicly exposed as a Nazi collaborator; the woman accusing her, dressed in black; and a gaunt, serious-looking man who is seated at a desk and clearly an authority figure. The identities of the two women are not known, but Cartier-Bresson noted that the accused woman was Belgian and 'a Gestapo informer

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'Their contrasting expressions symbolise the feelings of people on the winning and losing sides in a long and devastating war'

[who was] recognised before she could hide in the crowd.'

The man has been identified as Wilhelm Heinrich van der Velden, a young Dutchman who had been appointed camp commandant at Dessau by the American military. Van der Velden had himself been recently liberated from the Westerbork concentration camp, which was set up by the Nazis in the Netherlands.

At the moment the picture was taken, the informer stands with her head bowed in shame while the woman accusing her bares her teeth and raises her arm, filled with rage and the desire for revenge. Their contrasting expressions symbolise the feelings of people on the winning and losing sides in a long and devastating war: the triumphant anger of people finally liberated from the tyranny of Nazi control and the humiliation of the German defeat.

The footage in *Le Retour* offers a fascinating glimpse at background events to this image. The film's Dessau sequence begins with an overview of the courtyard scene and shows that hundreds of former prisoners and refugees were watching the informer's denunciation. The film cuts to her being escorted to a desk, where the accuser berates her and at one point hits her in the face, knocking her out of the frame. As Cartier-Bresson noted,

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however, the action captured in his photograph has been edited out of the film.

After shooting the famous image, Cartier-Bresson went on to record what happened afterwards. Subsequent pictures in the sequence show the accuser following the increasingly beleaguered and shamefaced informer and striking her with a stick as the crowd looks on. These images give some indication of the informer's fate, but it's the first image that captures, in one fleeting moment, everything that needs to be said about the situation.

It's a feat that Cartier-Bresson achieved countless times in his career, and his approach to photography has since inspired generations of photojournalists. He later summed up this distinctive and revolutionary approach to photography in the introduction to *Images à la Sauvette*.

In this text, Cartier-Bresson wrote that his aim was to 'preserve life in the act of living', and added: 'Above all, I craved to seize the whole essence, in the confines of one single photograph, of some situation that was in the process of unrolling itself before my eyes.' That's exactly what he achieves in this image. **AP**

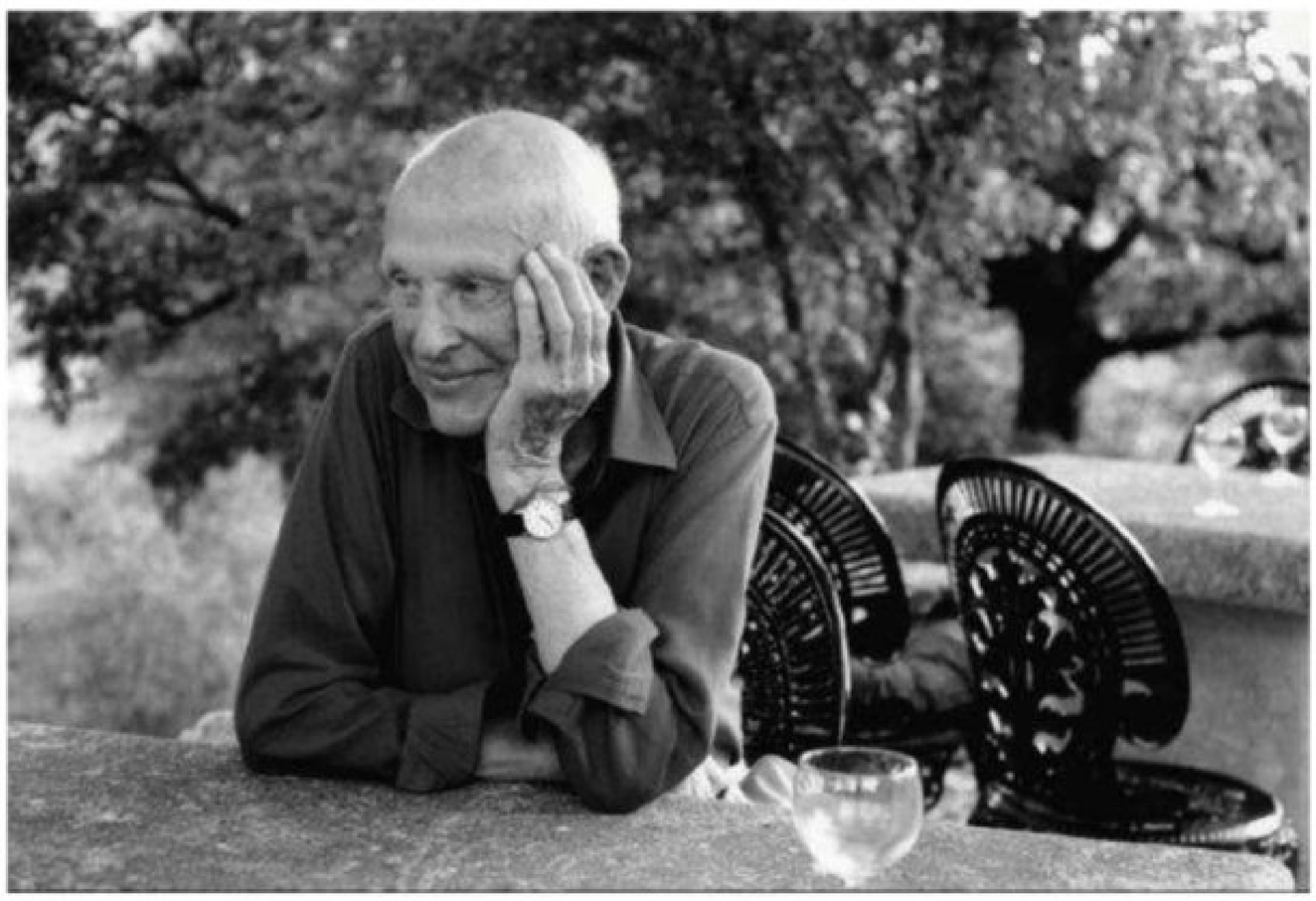
BOOKS AND WEBSITES

Books: One of the best recent studies of Cartier-Bresson's work is *Henri Cartier-Bresson: The Modern Century* by Peter Galassi. Alternatively, a good pocket-sized introduction to the photographer's work is available in *Henri Cartier-Bresson* by Clément Chéroux. Both books are published by Thames & Hudson.

Websites: Many more of Cartier-Bresson's images, including those from Dessau, can be seen on www.magnumphotos.com. The short section of film made at the same time as Cartier-Bresson's photograph and included in the film *Le Retour* (1945) can be found by searching for the film's title on www.youtube.com.

Above: Cartier-Bresson took several images documenting the public humiliation of the woman accused of being an informer. This shot shows her being struck by her accuser

Below: Henri Cartier-Bresson at 'La combe de Lourmarin', 1996



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Events of 1945

22 January
Franklin D Roosevelt is inaugurated as US President for an unprecedented fourth term

27 January
Nazi death camps at Auschwitz and Birkenau are liberated by Soviet forces

4 February
The Yalta Conference begins, at which Roosevelt, Churchill and Stalin discuss the reorganisation of Europe after the war

13-15 February
The Royal Air Force bombs Dresden in Germany, unleashing a firestorm that kills tens of thousands of people

18 March
Berlin is bombed by 1,250 US bombers

12 April
Franklin D Roosevelt dies suddenly and is replaced by Harry S Truman

30 April
As the Red Army approaches Berlin, Adolf Hitler and his wife Eva Braun commit suicide

2 May
Berlin falls into Soviet hands and soldiers hoist the Soviet flag over the Reich Chancellery

8 May
The end of the Second World War in Europe is celebrated in V-E Day

1 July
The Allied occupation forces divide Germany

6 August
The United States drops an atomic bomb on Hiroshima, Japan. Three days later, another atomic bomb dropped on Nagasaki leads to the Japanese surrender on 10 August

2 September
Second World War officially ends as the Japanese surrender is accepted by Supreme Allied Commander General Douglas MacArthur

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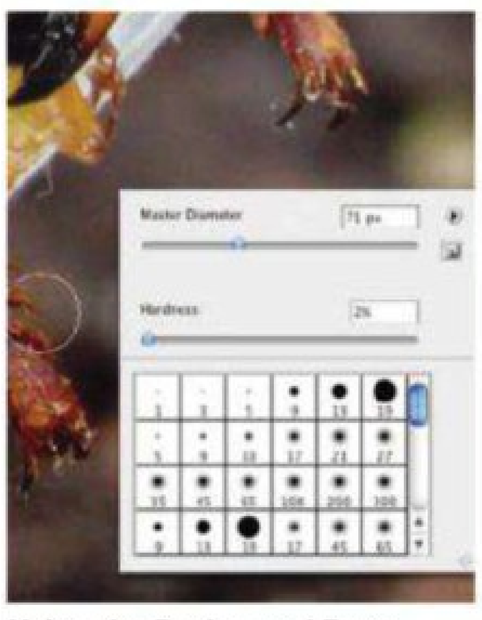




PICTURE OF THE WEEK

Wasp David Beven

Canon PowerShot Pro1, 1/80sec at f/6.3



Using the Dodge and Burn tools, I have added contrast to the wasp's legs to make them stand out a bit more



The Quick Mask tool with a soft brush selected the pink part of the background for desaturation

WASPS are amazing creatures. Viewed up close it is easy to see how complex they are – and how much more frightening! I love David's shot of this monster emerging from the glass. The wasp is climbing into the frame, and its wings are picked out nicely.

I've used the Dodge and Burn tools to develop the contrast in its legs and darken the shadows around the edges of the frame – just to make the wasp stand out a bit more.

There is a distracting of reflected pink in the background, so I created a Quick Mask and simply desaturated the colour until it disappeared. Then, to help us all concentrate on the subject, I trimmed some excess areas of the shot for a tighter 3:2 composition. However, it was a great picture to begin with, so David my wins picture of the week award.

WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink Z1 Universal Charger – which charges most Li-Ion battery cells plus AA and AAA NiMH batteries – and four Camlink AA 2700mAh NiMH battery cells worth a total of £49.98. To find out more about Camlink products, visit www.camlink.eu.com



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Mirrored mill Astrid M van Dijk

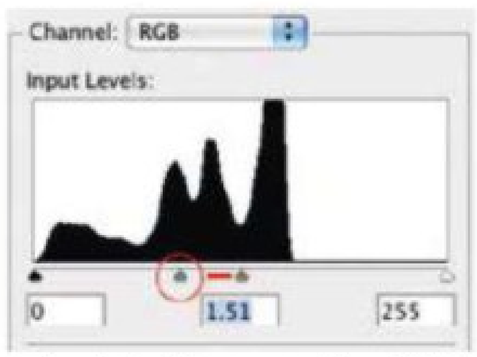
Canon EOS 350D, 55mm, 1/60sec at f/5.6, ISO 160

YOU CAN'T beat a windmill as a subject, and when it is hovering over a pond with its reflection glistening with inversion, only a man with no space on his memory card could walk by. Here Astrid has found a fine example of the form, and while the seemingly windless day might be hopeless for milling, it is perfect for shooting mirror-images in water. I discovered only last month that 'Demolder' means 'the miller' in the language of Astrid's neighbours in Belgium, so I'm quite into windmills at the moment.

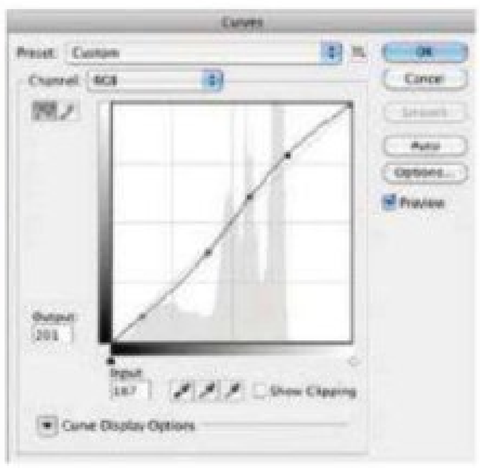
The overcast day has played havoc with Astrid's metering system, and those pale clouds have persuaded the camera to squint its aperture to deliver a dose of underexposure. Looking at the histogram in the Levels window, you can see that it takes quite a shift to get those midtones bright enough to reveal the subject. Going into Curves has allowed me to add a bit of contrast to the midtones where the soft light has taken it away.

White balancing systems don't like overcast days either, and Astrid's sky is really quite cool. Using the Color Sampler shows that the sky, which really should be almost neutral, has a shortage of red – which is why it appears a cyan/green shade. To fix this I shifted the hue towards magenta a touch, and then, switching to just the cyan channel, I applied a dramatic hue shift to the right. This has got us a well-exposed and nicely colour-balanced picture, but because of the soft light it still lacks the impact needed to get anyone's attention.

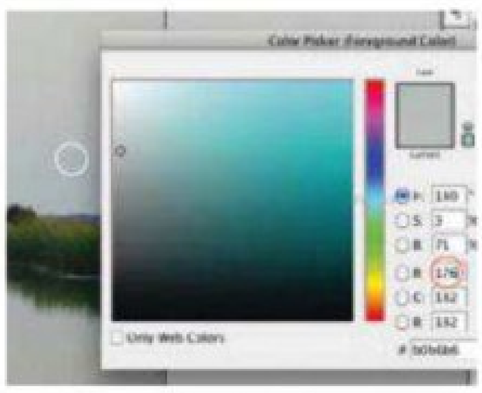
To add a bit of bass I duplicated the layer and turned it black & white using a red bias in the Channel Mixer. I lightened the image in Levels so that when blended, the midtones would be pulled upwards. Switching the layer blending mode to overlay, I adjusted the opacity to 53%. As you can see from the final image and its histogram, the tonal spread of the picture is now much more evenly balanced.



Lots of dark tones and few light tones. This was fixed by moving the middle slider to the left



Adding a touch of contrast to the midtones helps the subject stand out a little more



In this sample there's too much cyan to represent the neutral greys of an overcast sky

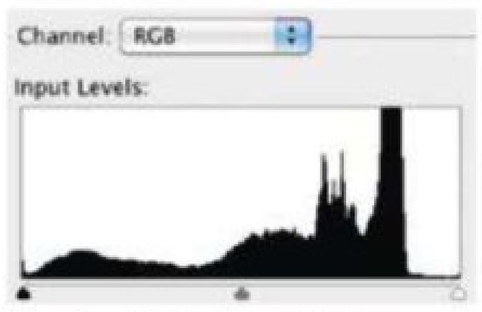
A dramatic shift of the cyan hue effectively removes the cast



A well-exposed and colour-balanced image, but in need of a bit more bass and weight



Adding a lightened b&w conversion with reduced opacity adds depth and strength



The final histrogram looks very different to the original

Poppy Andrew Menadue

Panasonic Lumix DMC-GF1, 20mm, 1/320sec at f/11 (-⅓EV compensation), ISO 100

IT'S THE colours that immediatley strike you when you come across Andrew's picture for the first time – they are so bold and rich. The red against the blue, with that deep green backdrop, makes for a really powerful first impression. The second impression, though, is that the grass is in focus but the poppy isn't. Sometimes an out-of-focus bright object can look great in a picture, so long as it is obvious that the softness is deliberate. Here it doesn't look as though Andrew did it on purpose. I've quickly made up a really blurred version using the Motion Blur and Gaussian Blur filters in Photoshop, to show how it might have worked. When you break the rules you have to make sure everyone can see that you meant to do it, otherwise it will look like a mistake.





It is confusing that the bright colours tell me that the poppy is the subject, but the focus says it isn't. When you use out of focus as a technique it has to be done in an obvious way that looks intentional. Andrew's example appears to be a mistake, though I think he did it on purpose

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Hahnel Giga T Pro II £79.99

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HAHNEL'S Giga T Pro II is a wireless remote, comprising a hotshoe mount receiver and a transmitter. It uses radio waves, which are not affected by bright sunlight or obstructions in the same way as infrared devices, and the company claims a range of up to 100m. We reviewed the first version favourably in AP 29 May 2010. Like its predecessor, the Giga T Pro II is designed to wirelessly trigger any drive mode, be it single or continuous, bulb for long exposures, or basic self-timer. Furthermore, it can be used simply as a wired cable release.

There are a couple of notable refinements with this second-generation unit. First, the transmitter now has an on/off switch to preserve battery life. Second, the basic timed interval shooting (intervalometer) can now be repeated through two timing loops. The second loop is embedded in the other, which means the original timed interval can be repeated, with a set delay between each program. Interval timings can be set on an hours/minutes/seconds basis.

The modes are easily navigated by means of the backlit LCD display, and when in bulb mode the transmitter handily displays the length of exposure, allowing it to be set down to the second. I would, however, like to see a USB connection to futureproof the device by enabling firmware upgrades, and for it to be compatible across a variety of manufacturers. There are currently Sony, Olympus, Nikon and Canon versions. Check the website for compatibility. **Tim Coleman**



Amateur Photographer
A versatile, easy-to-use and well-made wireless timer remote
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Four book sizes include A4 (from £24.99), small (from £5.99 for 9x7cm), square (from £13.99 for 20x20cm) and large (from £39.99 for 29.5x29.5cm). As standard, the books are printed on 170gsm gloss paper. Extras include 35% thicker paper (230gsm), a matt finish and a book sleeve.

I found it is easy to import the images, add captions, zoom and rotate images. I like some of the templates, but not all were to my taste, and it is frustrating having to redesign a book for each size you require. Service is quick, though, and the quality of print on the pages is good. I recommend spending a little extra on the thicker paper. **Tim Coleman**

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FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon Coolpix P500
A bridge camera with 36x zoom lens, back-illuminated CMOS sensor and tilting LCD screen.
AP 30 July

Panasonic Lumix DMC-GF3
The third-generation compact system camera gets put through its paces.
AP 30 July

Canon PowerShot SX230HS
This high-performance travel compact features a 14x zoom lens and a 12-million-pixel HS sensor for improved low-light capture.
AP 30 July

Canon Pixma MG8150
The flagship all-in-one features slick touchscreen control, Wi-Fi and class-leading printing and scanning operation.
AP 6 August

Olympus Pen E-P3
Claiming the fastest autofocus on the market, we put the latest Pen to the test.
AP 13 August

CONTENT MAY BE SUBJECT TO CHANGE

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Sony Cyber-shot DSC-HX9V

Sony's latest high-end travel compact features technology designed to make it easier for you to produce great shots. We find out if the HX9V really does the job



Mat Gallagher
Deputy editor

TRAVEL compacts have become an important sector of the market for most manufacturers. Their size provides a portability that can't be matched by compact system cameras, while still offering a degree of creative control. They also boast extensive zoom lenses, which make them suitable for a wide range of subjects from landscape to macro, or picking out distant details.

The Cyber-shot DSC-HX9V is Sony's current flagship model to occupy this niche, taking over from last year's HX5V, and sits within the company's high-performance range of compacts. The camera includes a wealth of recent Sony technologies, including Intelligent Sweep Panorama, Superior Auto and 3D shooting, as well as GPS and HD movie capture. It is both higher resolution and features a longer zoom than its predecessor, but it is against its current rivals from Canon, Panasonic and Samsung that it will really be judged.

FEATURES AND BUILD

At the heart of the HX9V is a 1/2.3in Exmor R CMOS sensor, now with 16.2 million effective pixels. Exmor R sensors were first introduced to Sony cameras in 2009 and use a back-illuminated design to allow increased sensitivity and reduced noise; this version, also shared by the Cyber-shot DSC-HX100V and HX7V, is the highest resolution of its type and size.

The sensor is paired up with a Bionz processor to offer an ISO range of 100-3200 and enough speed to provide the 10fps burst shooting and intelligent panorama controls. One disappointment is that images can only be saved in JPEG format, with no raw alternative.

The lens has a 16x zoom, which extends from a 24mm wide equivalent through to 384mm, with a maximum aperture of f/3.3-5.9 and a minimum aperture of f/8-14. SteadyShot optical stabilisation is built in, and macro focusing is available up to 5cm at its wide setting or 120cm at full zoom.

The shooting modes include a program setting and a fully manual mode but, strangely, no aperture or shutter priority. However, as only two apertures are ever available (minimum and maximum), the manual mode is easy to use. On top of the scene modes and iAuto mode, the Superior Auto (iAuto+) mode recognises the type of shot, then takes a quick burst of images at differing exposures and combines the results to achieve higher quality and lower image noise. The dedicated background defocus mode maintains the maximum aperture and recommends your subject distance to optimise the effect.

There is also a range of 3D modes for panoramic, multi-shot and still images, which can be displayed on 3D-compatible TVs or computers but not on the camera itself. The 3D Still Image mode uses two exposures and combines them to simulate a 3D effect, so lacks the true movement of the panoramic feature.

In program or manual mode, the HX9V allows control over ISO, white balance (including manual adjustment), AF point selection, three metering options (spot, centreweighted and evaluative), and bracketing controls. Other focusing options include manual focus, face detection,

AT A GLANCE

COMPACT CAMERA

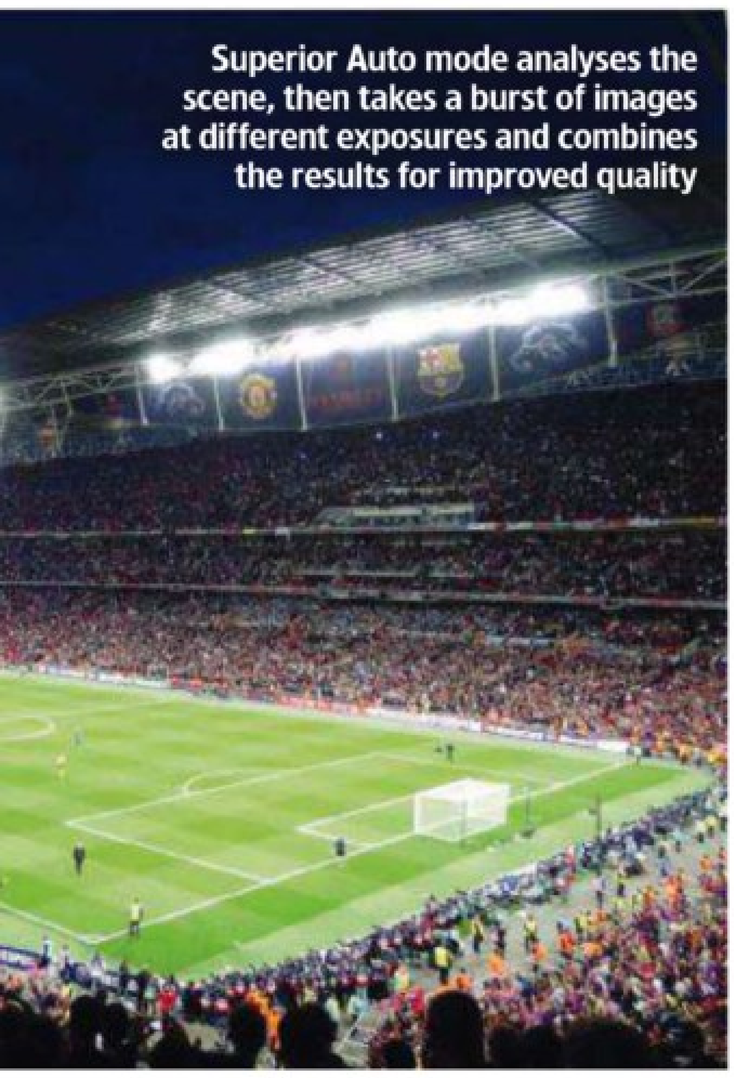
- 16.2-million-pixel, 1/2.3in Exmor R sensor
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Superior Auto mode


Intelligent Sweep Panorama

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Superior Auto mode analyses the scene, then takes a burst of images at different exposures and combines the results for improved quality

and Smile Shutter, which fires the shutter automatically when the subject smiles.

The camera's video shooting capabilities have also been upgraded from those in the HX5V, and offers full HD (1920x1080 pixels, 50i) with increased bit rate averaging 24Mb/s, compared to 17Mb/s on the HX5V at its highest setting. The HX9V also includes GPS data capture, which is embedded into the JPEG files and video for geotagging.

The body of the camera is small, stylish and rather simple in design. There are no extreme protrusions and, with the lens retracted, it fits easily into a trouser pocket. It is almost identical in looks to the HX5V, except for the new rubberised grip on the front and thumb position on the rear, and the location of the flash. While the flash was previously built into the front of the camera, it now pops out of the top-plate, sitting higher above the lens. On the rear, the 3in, 921,600-dot LCD takes up most of the space, with just four buttons, including a direct movie record button next to a four-way selection dial, which also offers rotation.

Although the HX9V uses the same battery as the HX5V, the power consumption has been optimised to improve its lifetime from 310 to 410 shots.

PERFORMANCE

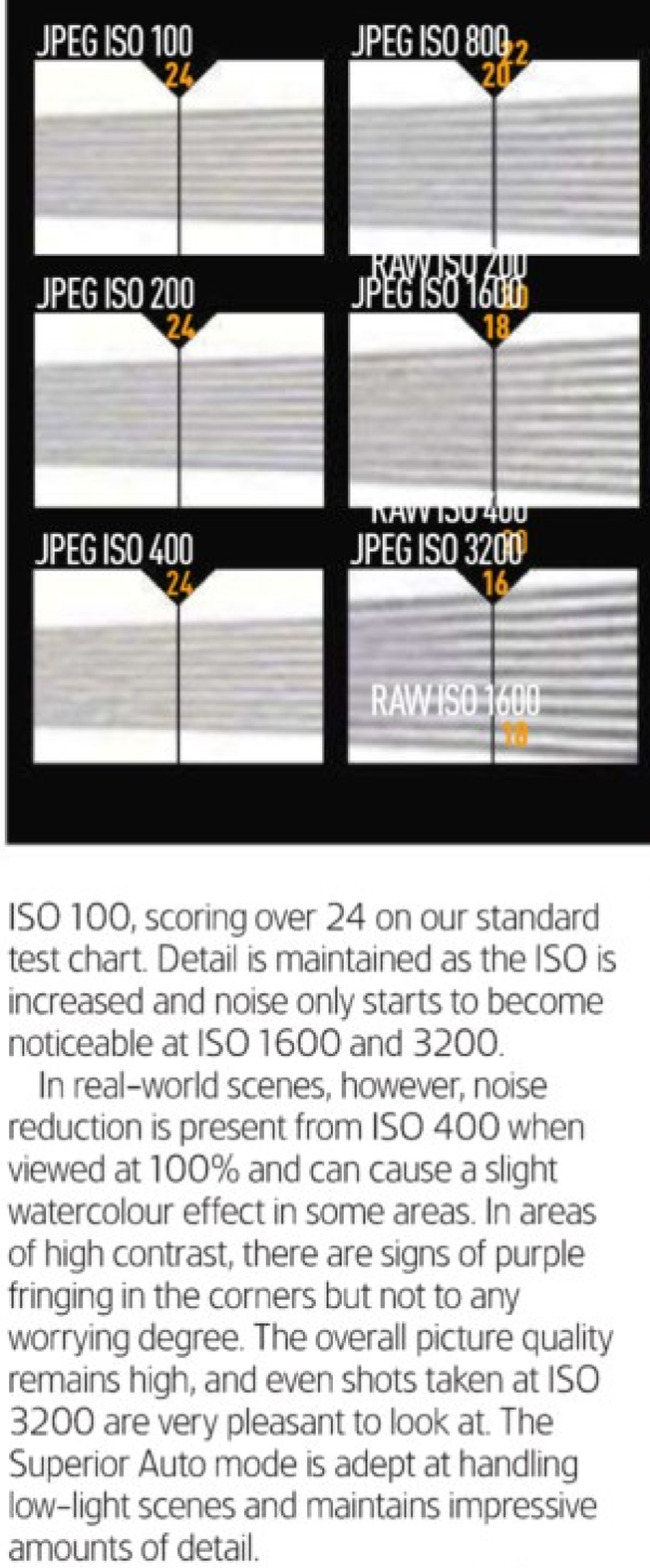
Images are bright and punchy straight from the camera, especially in the reds and greens. Levels of detail are impressive at ISO 100, scoring over 24 on our standard test chart. Detail is maintained as the ISO is increased and noise only starts to become noticeable at ISO 1600 and 3200.

In real-world scenes, however, noise reduction is present from ISO 400 when viewed at 100% and can cause a slight watercolour effect in some areas. In areas of high contrast, there are signs of purple fringing in the corners but not to any worrying degree. The overall picture quality remains high, and even shots taken at ISO 3200 are very pleasant to look at. The Superior Auto mode is adept at handling low-light scenes and maintains impressive amounts of detail.

White balance remains neutral under natural and tungsten light and, despite the options available, presents no need to stray from the auto setting. Metering delivers in a range of conditions and, while it can lose highlights in extreme conditions, it generally gives a fairly even range of tones. Intelligent Sweep Panorama is a smart and surprisingly useful feature but the 3D modes, though clever, seem unnecessary at present. AP

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



By holding down the shutter and panning across the scene in Intelligent Sweep Panorama mode, the HX9V produces a seamless 270° panorama

Facts & figures

RRP	£339.99
Sensor	16.2-million-pixel, 1/2.3in back-illuminated CMOS
Output size	4608x3456 pixels
File format	JPEG, AVCHD (movie)
Lens	24-384mm (equivalent), 16x zoom
Sensitivity	ISO 100-3200, auto
Exposure modes	iAuto, Superior Auto, program, manual exposure, memory recall, Intelligent Sweep Panorama, movie, 3x 3D modes, 15 scene modes, background defocus
Metering	Evaluative, centreweighted, spot
White balance	Auto, 7 presets, manual, WB adjust
LCD	3in, 921,600 dots
Focus modes	Auto, centre, point selection, semi-manual, manual, face detection, tracking
Memory card	SD, SDHC/SDXC, Memory Stick Duo/Pro Duo
Power	Rechargeable Li-Ion NP-BG1
Weight	245g (with card and battery)
Dimensions	104.8x59x33.9mm

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Verdict

THE HX9V is a powerful compact but faces stiff competition from its cheaper rivals such as the Panasonic Lumix-DMC TZ20 and Canon PowerShot 230HS. But, for the extra money, the HX9V does offer an array of intelligent features, as well as a longer zoom lens and higher-resolution sensor. The lack of manual options won't suit everyone, but for those looking for a high-quality compact that will fit in your pocket, the HX9V is certainly worth considering.

Amateur Photographer ★★★★☆



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Street cameras

Richard Sibley looks at the Fujifilm FinePix X100 and Leica X1 and finds whether these compact cameras have enough to them to justify their high price tags

ONE OF the most regular complaints about compact cameras is that they just can't match the quality of a DSLR. Significantly smaller sensors and cheaper lenses will always be a compromise when it comes to image quality, but what if you were to design a compact camera with an APS-C-sized sensor? Then you would have a camera small enough to carry everywhere, but with the image quality of a DSLR.

Well, this is exactly what Fujifilm and Leica have done with their FinePix X100 and X1. Both of these retro-style cameras are more than just nostalgic toys. Both have fast, fixed-focal-length, large-aperture lenses servicing sensors capable of producing raw and JPEG images of more than 12 million pixels. With the lenses having been designed specifically to match their 12.2- and 12.3-million-pixel resolutions, the quality of the images from these cameras easily matches that of a DSLR.

While neither the X100 nor the X1 are intended to replace a DSLR, they are still of 'professional' standard and, indeed, both are held in extremely high regard by reportage, travel and street photographers. So what is it about these particular two compacts that makes them suitable for the aforementioned types of photography, and why exactly do they command such a high price?

BUILD QUALITY AND HANDLING

They may both be described as compact cameras, but you won't be putting either the Leica X1 or Fujifilm FinePix X100 in your pocket anytime soon, unless you happen to be wearing your winter coat with extra deep storage. Recent compact system cameras can now be found at a similar size to these fixed-lens models. Of the two, the Leica X1 is smaller, being around 2cm shorter than the X100, although including the lens protrusions both are around the same width and depth.

Both models are easy on the eye, with the X100 having a retro charm that will instantly appeal to classic camera enthusiasts, and perhaps those who dream of owning a Leica M9 but can't stomach stumping up the £6,000 or so that one costs. Leica has also used the past as a well of inspiration, and the X1 looks like a sleek, modern version of the 1932 Leica Standard.

As you would expect of cameras costing around £1,000 and £1,400 respectively, the X100 and X1 are both solidly built. However, there are a couple of niggles with the Leica X1. First, the power/shooting mode switch, which turns the camera on and also selects the shooting mode from single, continuous and self-timer, is too loose. Although there are definite clicks for the different modes, it is far too easy to knock them out of position, particularly when taking the camera out of a bag. A firmer lock in each position would easily solve this. Another irritation is the fact that the Leica X1 won't operate when the lens cap is on. Obviously you won't be able to take any pictures, but it would be nice to be able to review images without having to remove the lens cap.

In terms of control layout, both cameras are fairly similar, although the X1 has a more minimalist design with fewer direct controls, which makes things a little long-winded when it comes to changing particular settings. For instance, it lacks the dedicated, and exteremely useful, dial found on the top of the X100, which is used for quickly dialling in exposure compensation.

'Both models are easy on the eye, with the X100 having a retro charm that will appeal to classic camera enthusiasts'

Both cameras have direct control of both aperture and shutter speed settings, with these found on the top-plate of the Leica X1 and respectively around the base of the lens and top-plate on the X100. The X100 also has a manual focus ring around its lens barrel, although this is electronic rather than mechanical. It is one of the many nice touches on the X100 that make it feel like using a traditional rangefinder camera. In contrast, the Leica X1 looks as if it should have a manual focus ring, but the bevelled ring does nothing. Turning it simply unscrews it so that

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wideangle lens accessories may be added.

For documentary photography, being able to change exposure and shooting settings quickly is extremely important. All the most common settings have their own dedicated buttons on both cameras, making it simple to change white balance or drive mode or select a different focus point. At first glance, the X100 is missing a dedicated ISO control, but this can be assigned to the small Function (Fn) button on the camera's top-plate. To save having to enter the main menu to change the ISO sensitivity, I would always leave the Fn button set to this function.

In terms of the actual menu systems, the cameras are very different. With regard to the X1, for instance, little thought seems have gone into how the menu system looks, with 34 different items all presented in a simple list. This is a shame, despite its simplicity, given how much attention was paid to the design of the camera's body. The most frequently changed features are positioned at the top of the X1's menu list, but it would have been easier if these were split into at least two categories – for example, a shooting menu and a custom menu. That said, the simple design and navigational control does make it easy to find and change your required settings. The directional buttons can be used to scroll one setting at a time, with the wheel used to quickly scroll through all the settings, while the control dial shifts to the next page of settings.

In contrast to the X1's offering, the menu of the X100 is split into two different branches, with a shooting menu and a set-up menu, and a clear indicator in the top right-hand corner showing which 'page' you are on: 2/4, for example. With more thought having gone into the design of the X100's 52-option menu than that of the Leica X1, it is certainly more pleasing to use, even if it isn't especially faster.

VIEWFINDER AND LIVE VIEW

One of the reasons for the larger size of the Fujifilm FinePix X100 is that it houses a hybrid optical/electronic viewfinder. This is a really great design feature, combining the traditional and modern in one unit. The optical finder is well lit and useful on bright days when the LCD screen becomes a little more difficult to see. However, it doesn't offer the same field of view as lens, and this is where the electronic viewfinder (EVF) comes into play. With the push of a lever, the optical viewfinder instantly becomes a 1.44-million-dot-resolution digital display that shows exactly what is being seen through the lens. This makes the EVF a far better option for more precise framing. Although traditionalists may frown at the idea of using an EVF, the clarity and fast refresh rate should soon change their minds, and if not there is the optical viewfinder.

The Leica X1 has no built-in viewfinder, though an optical one, the 36mm Bright Line Finder, is available as an optional extra, at a cost of almost £250. As this finder slides into the camera's hotshoe, it doesn't show the exact image that will be taken, but again, it is useful in bright conditions.

For street photography there is something to be said for going without any form of viewfinder and instead using the cameras' rear screens. It is much easier to blend into a crowd when you look like a point-and-shoot photographer snapping away and framing images on a rear screen. It also makes it easier to hold the camera lower down to discreetly take waist-level images.

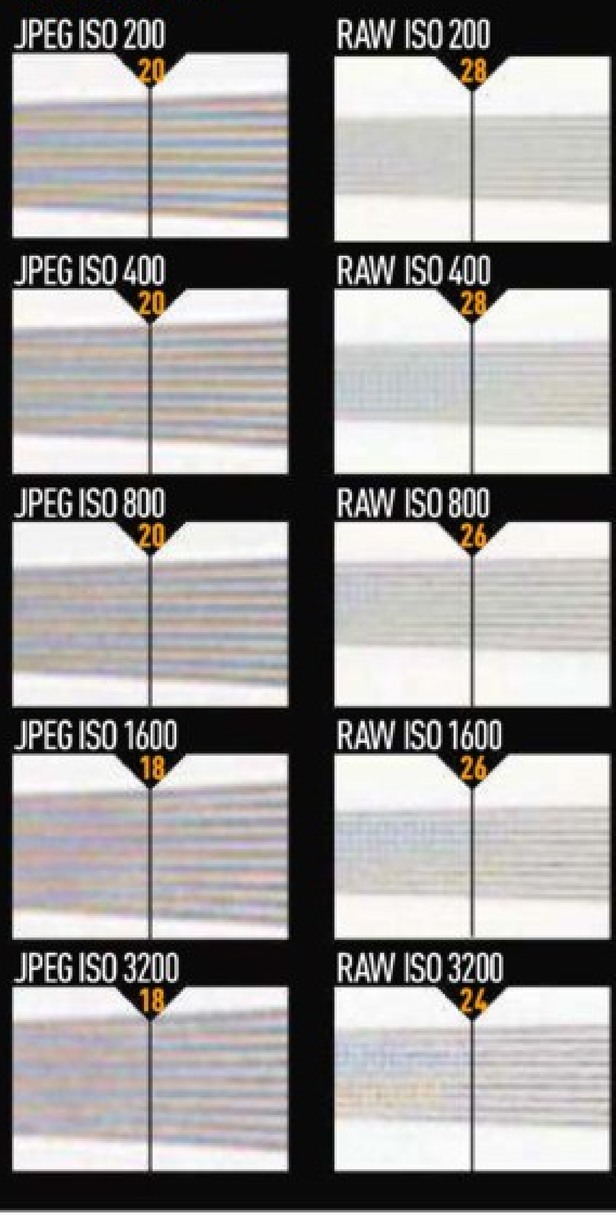
With the X1 looking so elegant and costing so much money, it seems an extremely odd decision to include such a low-resolution, 230,000-dot screen. Even looking at the menu screen, jagged edges can be seen around text and symbols, and for reviewing images in-camera the screen is low-resolution, even for a compact camera.

The screen of the X100 has a more respectable 460,000-dot screen – twice the resolution of the X1. As such, both images and menus look smoother and more detailed, making it easier to check fine focusing.

Overall, it is the cheaper X100 that is better specified, with an impressive hybrid viewfinder and a higher-resolution LCD.

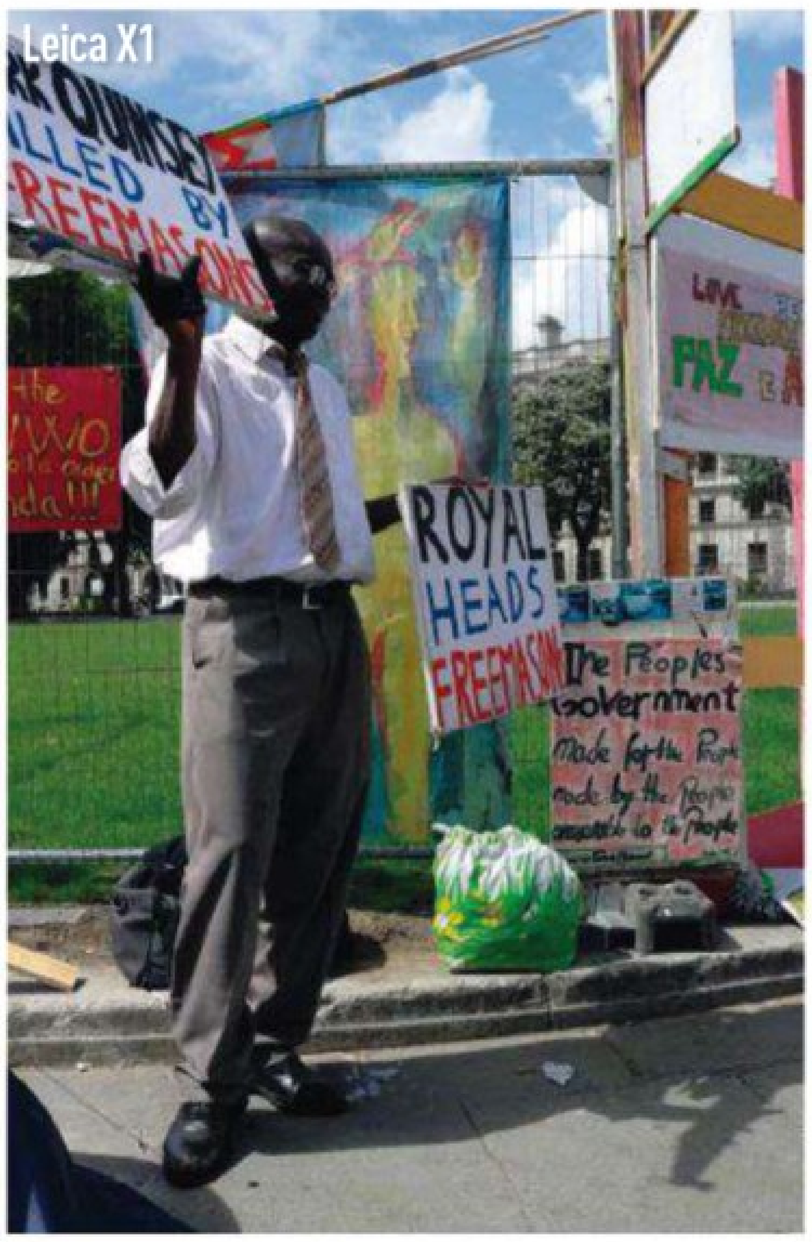
RESOLUTION & NOISE

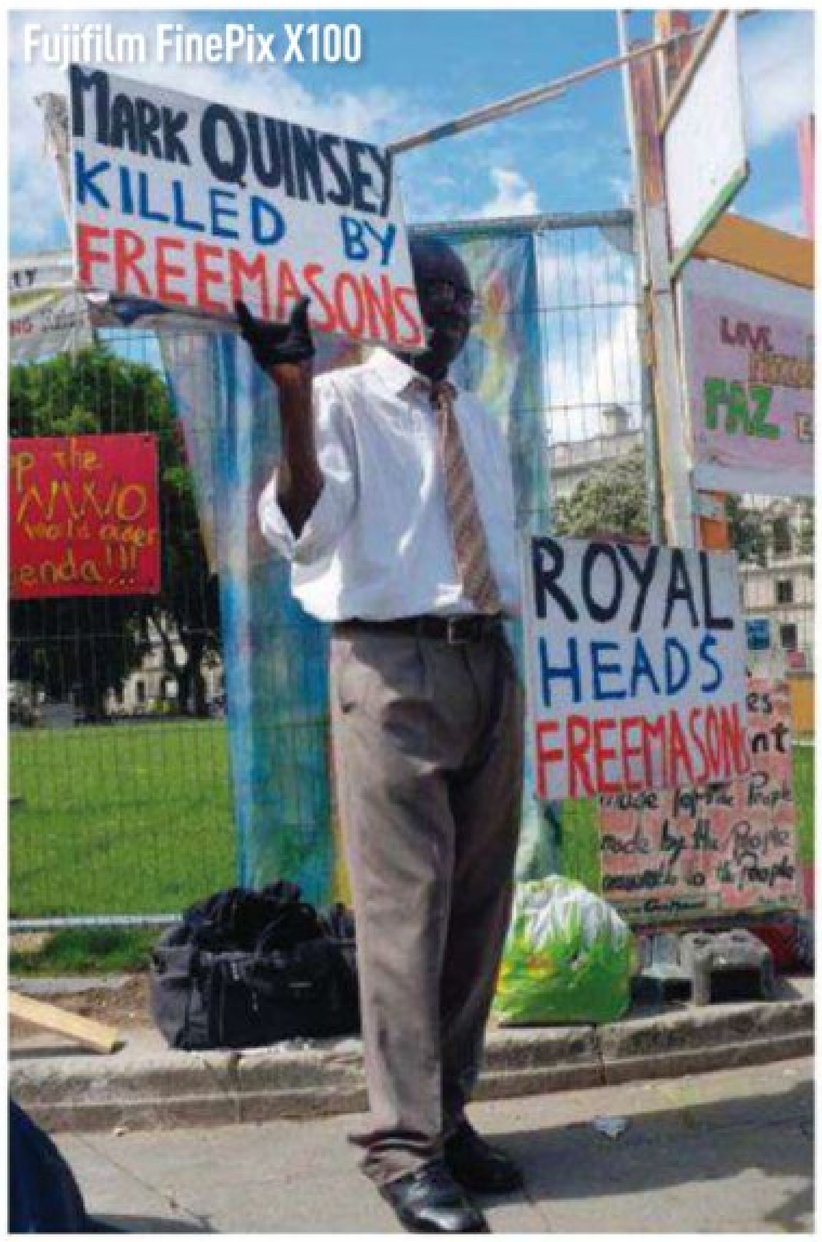
These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Fujifilm FinePix X100 and Leica X1. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



The Fujifilm FinePix X100 produces the more detailed JPEG files, yet the Leica X1 has a clear advantage when it comes to raw files

In terms of exposure and colour, both cameras are remarkably similar





FOCUSING

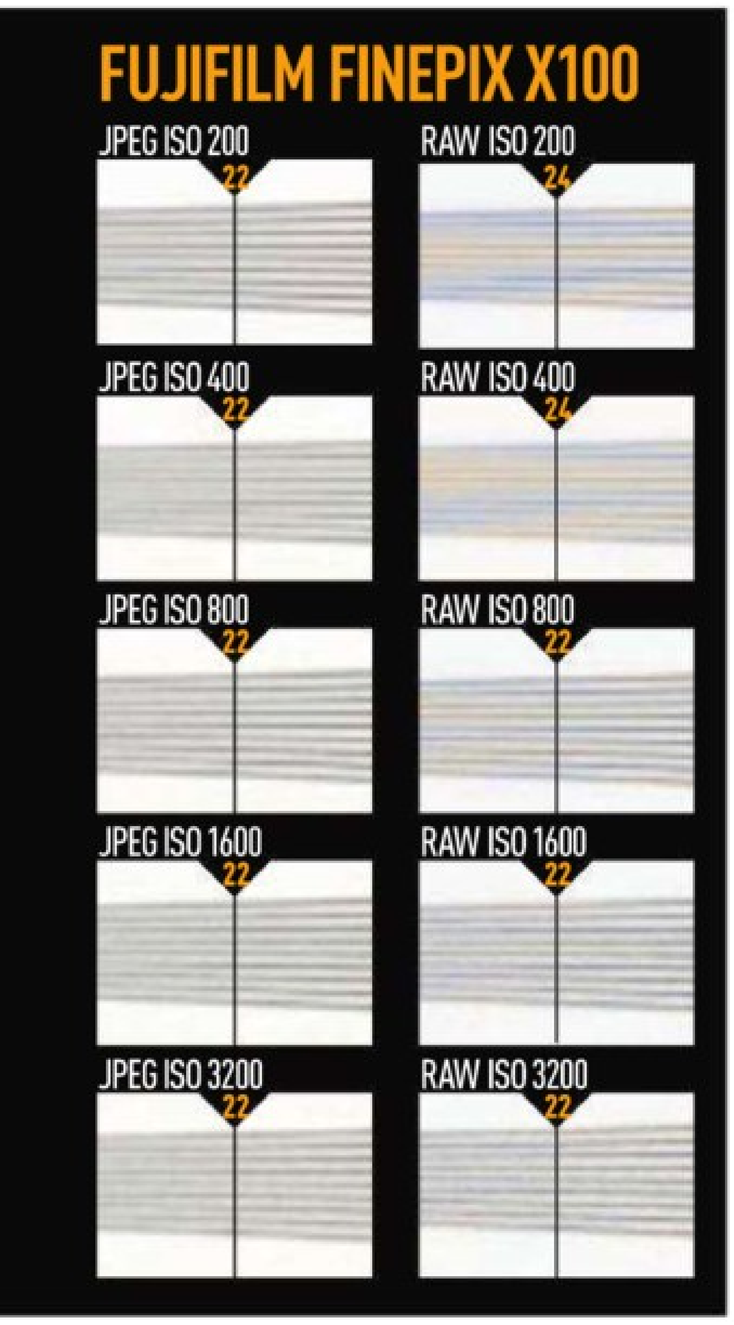
For street photography it is vitally important to be able to react quickly to the scene in front of you, and of course you need a camera that will be just as responsive. As compact cameras, both the Fujifilm FinePix X100 and the Leica X1 use contrast-detection AF. As such, neither camera has an AF system that is as responsive as the phase-detection systems used in DSLRs.

There are numerous options on both cameras to adjust the AF and make sure the subject you want is in focus. Both have automatic Multi AF modes, which select an AF point based on the specific scene. On the whole, both of these automated modes do a reasonably good job, particularly if a fairly small aperture is used.

More control over the AF area is offered on both cameras, with single AF points available for selection. The X1 has 11 large, selectable AF areas, and 195 smaller spot AF points. The X100 has 42 AF areas, but for very precise focusing there are five selectable sizes for each area.

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Being able to change the AF point quickly to respond to a scene is important, and both cameras do this particularly well. With the X1 it is a case of pressing a button to the right of the screen and holding it down for a second, then using the directional control to shift the AF point in use. The X100 is remarkably similar, except that the AF point can be moved as soon as the AF button is held down. Of the two, the X100 has the fractionally faster method.

With a single AF point selected, it is easy to see which of the two cameras has the quicker AF system. Focusing from minimum focus to infinity and various distances in between, the X100 is faster. However, the X1 has a high-speed focusing mode that reduces the refresh rate of the on-screen image but at the same time offers improved focusing speed. When set to this mode, the X1 matches the X100, and I actually noticed very little difference in the quality of the on-screen image. I would recommend that for street photography it is worth leaving the X1 set to its high-speed AF mode. For landscapes and other subjects, where focusing speed isn't such an issue, leave it set to the standard mode.

Neither of the two cameras responds especially quickly from the press of the shutter button to capturing an image. On a few occasions I found that the subject had moved by the time the camera had focused and taken the image. Holding the shutter button down and pre-focusing makes a big difference, producing virtually no shutter lag with either camera.

One trick I used to improve the responsiveness of the cameras was to switch them to manual focus. This takes a few button presses with

Facts & figures



	LEICA X1	FUJIFILM FINEPIX X100
RRP	£1,395	£999
Sensor	CMOS with 12.2 million effective pixels	CMOS with 12.3 million effective pixels
Output size	4272x2856 pixels	4288x2848 pixels
Lens	Leica Elmarit 24mm f/2.8 Asph (equivalent to 36mm on 35mm format)	23mm f/2 (equivalent to 35mm on 35mm format)
File format	Raw (DNG) + JPEG simultaneously, JPEG	JPEG, RAF (raw), MOV
Compression	2-stage JPEG	2-stage JPEG
Colour space	Adobe RGB, sRGB	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter	Mechanical leaf shutter
Shutter speeds	30-1/2000sec in 1EV steps	30-1/4000sec in 1EV steps, plus bulb (max 60mins)
Max flash sync	1/2000sec with built-in flash	N/A
Aperture	f/2.8-f/22 in 1/3EV steps	f/2-f/16 in 1/3EV steps
ISO	ISO 100-3200 in 1EV steps	ISO 200-6400 (expandable to ISO 100-12,800)
Exposure modes	Program, aperture priority, shutter priority, manual	Program, aperture priority, shutter priority, manual
Metering system	256-area intelligent multiple metering, centreweighted and spot	256-zone TTL, multi, spot, average
Exposure comp	±3EV in 1/3EV steps	±2EV
White balance	Auto, 5 presets, plus 2 manual, fine adjustment along amber/blue, green/magenta axis and Kelvin values	Auto, 7 presets, custom, manual, WB shift
White balance bracket	No	No
Colour modes	Film modes: Standard, Vivid, Natural, B&W Natural, B&W High contrast may be applied to JPEG images	Standard (Provia), Vivid (Velvia), Soft (Astia), Monochome
Drive mode	Max 3fps in continuous high, for up to 6 raw (DNG), 6 JPEG or 6 raw + JPEG files	3-5fps (selectable) for 10 JPEG or 8 raw or raw and JPEG images
LCD	2.7in TFT with 230,000 dots	2.8in LCD with 460,000 dots
Viewfinder type	Optional optical device	Hybrid optical/electronic viewfinder
Focusing modes	Manual or single-shot AF	Single, continuous, manual
AF points	195 individually selectable points, or automatic selection of one of 11 points. These 11 points can also be grouped into 5 collections to target the focus area	49-point system with 5 different point sizes (contrast-detection-based)
AF assist	Yes	Yes
DoF preview	No	Yes, via EVF
PC socket	No, but the in-built flash can be set to act as a trigger for slave flash units in a studio situations	No
Built-in flash	Yes – GN 5m @ ISO 100	Yes – GN 2m @ ISO 100
Video	No	720p HD, 24fps, MOV (H.264)
Cable release	No	No
Memory card	SD/SDHC	SD/SDHC/SDXC
Power	Rechargeable D-LI50 Li-Ion battery	Rechargeable NP-95 Li-Ion battery
Connectivity	USB 2.0 Hi-Speed, HDMI	USB 2.0 Hi-Speed, HDMI
Weight	615g (without battery or card/s)	405g (excluding battery)
Dimensions	141.5x101x70mm	126.5x74.4x53.9mm

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the X1, whereas the X100 has a dedicated switch on the side of the camera. Setting a manual focus distance of around 2.5m and then selecting an aperture of f/11 meant that the depth of field was extensive enough to keep the subject in focus, almost regardless of where they were in the scene. Without having to autofocus, the camera's shutter fired almost instantly at the press of the button.

Using manual focus in this way can be a fantastic option in some situations where you have to react quickly to a scene, especially if you also use the continuous shooting settings of both cameras. However, in doing this you are sacrificing some of your own artistic interpretation of a scene. For example, you cannot use a shallow depth of field to isolate a particular subject and draw the viewer's attention.

On the whole, the X100 has the slightly faster AF system of the two cameras, which is no surprise given that it is the newer model. However, this year there have been significant advances in contrast-detection AF systems, most notably with the third generation of Panasonic's G-series cameras. It would be interesting to see how similar advances would increase the speed of both these cameras.





IMAGE QUALITY

When it comes to image quality, both the Leica X1 and Fujifilm FinePix X100 really excel. The detail resolution of both cameras matches, and often betters, most of the 12-million-pixel DSLRs we have tested. It is here that the pairing of a fixed-focal-length lens with an APS-C-sized sensor really starts to pay off.

Of the two cameras, I found that JPEG images from the X100 have more detail when taken using the camera's default settings. The in-camera JPEG images produced by the Leica are softer, and less detailed, presumably as the result of noise reduction.

Raw images from both cameras have even more detail than the JPEG files, and it is here where the X1 betters the X100. In real-life situations, most people will find very little difference in detail resolution between the two cameras, especially between ISO 100 and 400.

Image noise is very well controlled in both cameras, though again, the X100 has an edge over the X1. At higher sensitivities, luminance noise is visible in JPEG files produced by both cameras, but the X100 has better control, managing to have a slight speckled appearance but without too much loss of image detail. Images taken on the X1 are certainly less speckled, but the slight smoothing that takes place impacts on detail resolution.

It is a similar situation with colour noise. Again, both cameras control it well at sensitivities over ISO 800. While there is a slight magenta/green speckled hue in JPEG images from both cameras, it is less apparent in those of the X100. When comparing the raw images, those from the X1 look better, with the X100 having a slight coloured moiré pattern in fine detail areas.

Image colours from the two models are remarkably similar, but the X100 offers a vast number of ways to adjust the images in-camera. As well as being able to recreate the look of classic Fuji films, such as Provia, Velvia and Astia, the X100 has the ability to set three levels of dynamic range optimisation as well as separate highlight and shadow contrast. In fact, most photographers will probably be happy with the JPEG images straight from the camera, without having to first convert raw images.

There is less in-camera control with the X1, but there are still basic colour and contrast settings. While the colours of images from the X1 look good straight from the camera, for best results I would suggest shooting raw files to allow the camera to reach the best maximum detail resolution it is capable of. AP

The 35mm and 36mm equivalent lenses (on the X100 and X1 respectively) provide a great angle of view for documentary street photography

VERDICT

WITH fixed lenses, the Leica X1 and Fujifilm FinePix X100 are going to have limited appeal to most photographers. Neither camera is going to replace a DSLR, which means that a photographer must part with £1,000-1,400 for what is, after all, a compact camera.

However, there is a lot to these cameras. They both represent the pinnacle of what a high-end compact camera can do, with image quality that few DLSRs of a similar pixel count can match. It is in this field that they come into their own.

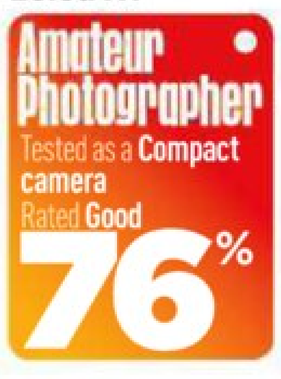
What the X1 and X100 are designed for is to always be on hand, easily grabbed on the way out of the house, ready to capture an image that otherwise would be lost. You may take a DSLR on your travels for specific tasks, but both the X1 and X100 are for those afternoon walks or city breaks where the last thing you want to do is carry a heavy camera around your neck all day.

In this regard, it is the X100 that just about has the edge. The cameras may have similar image quality, but the better handling, excellent hybrid viewfinder and superior screen give the X100 an advantage, not to mention the fact that it is around £400 cheaper.

The elephant in the room, however, is that for around half the price of the X100 you can buy a compact system camera with a pancake lens. Not only is this cheaper, it also offers a similar-sized, or even smaller, camera and, most importantly, the option to change lens.

So while many will lust after the X1 and X100 – they are excellent cameras, after all – most photographers will be far better suited to a CSC and pancake lens.

Leica X1



Fujifilm X100



ISSUE TESTED Leica X1 24 April 2010 **Fujifilm FinePix X100** 23 April 2011

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How to...

Photograph film



In the first of a two-part series, **Tim Coleman** demonstrates the most effective methods for backing up your film

MOST OF US have experienced frustration and sadness from the damage or loss of film, knowing that once the original neg is gone, its gone. The same can be said for original digital files too. Making a copy of the original data is therefore essential.

Damage and loss are not the only reasons to digitise your films. Scanning also broadens your images' use because most reproduction and manipulation is done digitally. Inkjet printing, photo books and web use are just a few of the ways in which digital files can be reproduced, but film cannot.

It is possible to digitise your film without using a scanner. Taking photographs of film is simple and can be cost-effective too. The main concerns are the set-up of the camera and the type of light source. It is easy enough to create your own set-up, but there are dedicated options out there for those with a little extra cash.

LIGHT SOURCE

Using either continuous light or flash light to illuminate film is fine. Placing a diffused surface such as white perspex in between the film and the light source is important, to ensure an even light and no hotspots. A studio flash is perfect, but a hotshoe flash will work equally well with the correct output.

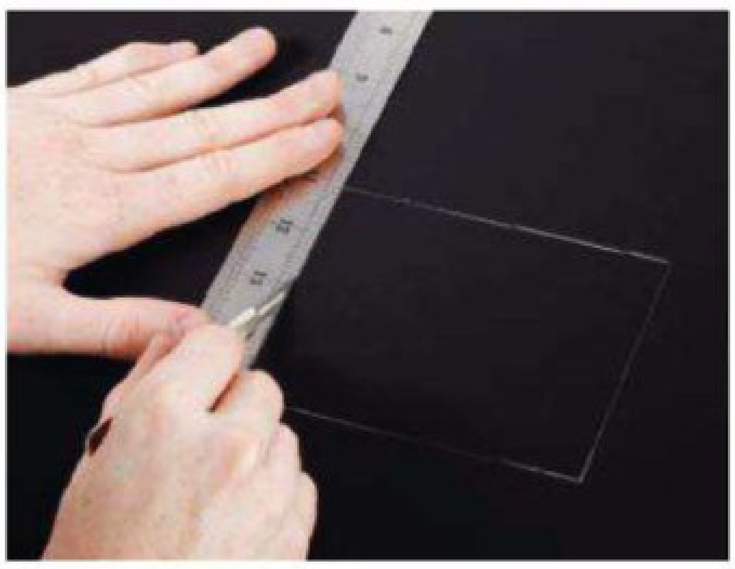
Continuous light is not as bright but can be easier to control. A lightbox is an ideal source, and does not require extra diffusion. As they are primarily used viewing film, it makes sense that they provide good illumination for capturing it digitally. Kaiser (www.kaiser-fototechnik.de/en) produces a number of lightboxes of various sizes (from £57.38 for a small 100x125mm unit).

A full set-up typical of professional image cataloguing includes a lightbox base, purpose built table, camera stand and lights. Other useful accessories are a pressure plate to flatten curled film, a metal plate for magnetically securing film in place and a masking frame. The latter is useful not only for keeping the film flat, but also to prevent light spillage around the film. By ensuring the camera is in line with the film and fixing the film securely, this type of system provides an accurate and speedy method of cataloguing your images. Each of the items can be bought separately from www.fotospeed.com. Here's the rub: Kaiser's complete kit, the 'Copyliser', starts at £1,337.72, including base and stand. But fear not: it is possible to achieve a similar set-up at a much lower cost.

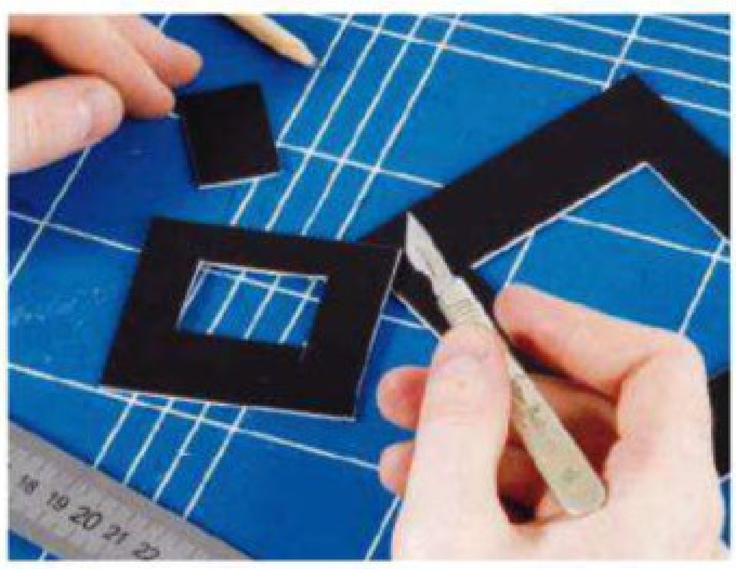
NEGATIVES

If the film being photographed is a negative, then it will need to be inverted using software. In Photoshop, this can be done by selecting Edit>Invert (or Cmd+I)

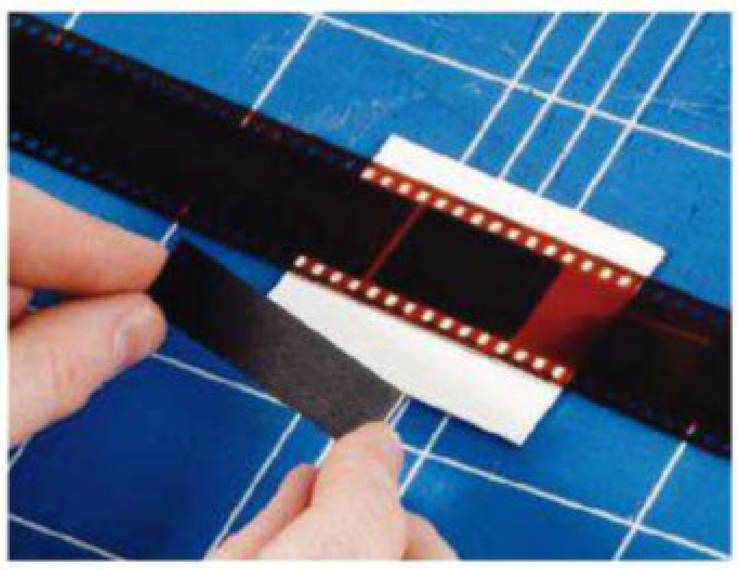
CREATING A MASK



1 Rather than buying a mask template, I have created a mask from some mountboard, which is quite straightforward. To get a mask for each size of film, carefully cut out a large-format, 5x4in rectangle.



2 Using the cutout card, measure for a 60x70mm film and then, within this cutout, mark out a 36x24mm section. Now, each mask should easily slot into the next size up, providing a mask for each size of film. Be sure to create a mask for each size you have.



3 A quick and accurate workflow is aided by securing the film in the mask. To do this, I have added a ridge to each cutout, by cutting a strip off the edges of the mountboard. This way, the reel of film can slide along the ridge, staying in the correct place, which is less fiddly.

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SLIDE COPIER

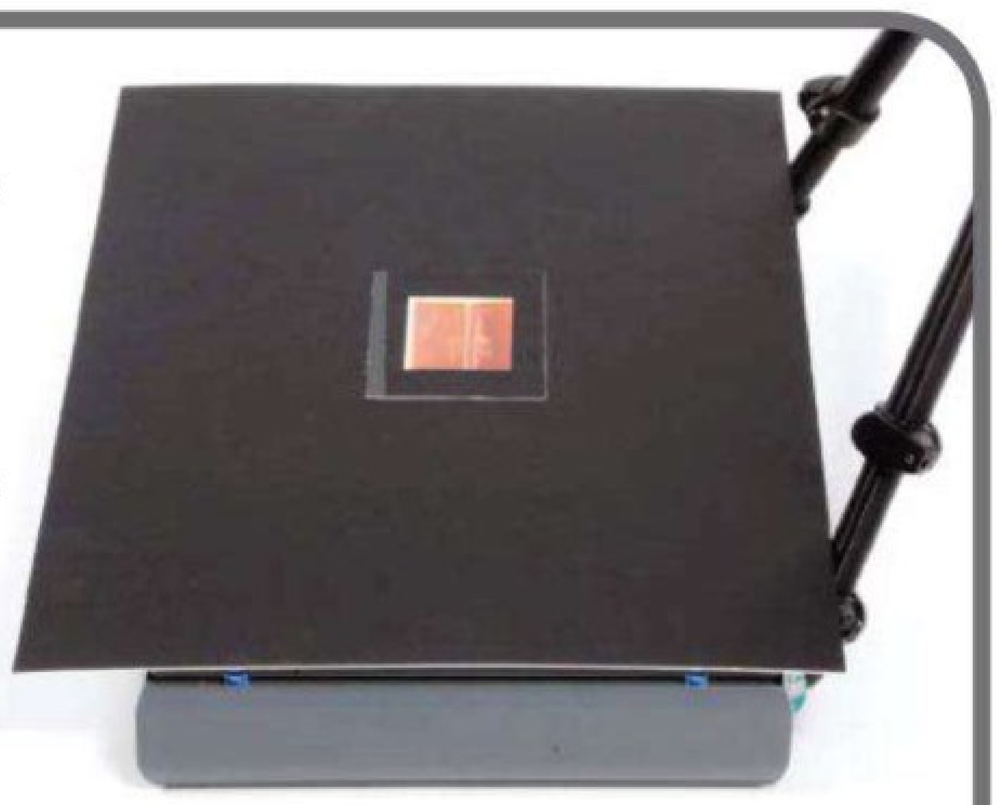


SRB GRITURN'S Slide Copier (www.srb-griturn.com £69.99) has a 58mm thread and screws onto the end of any threaded lens. Stepping rings can also be bought separately for lenses with a different thread size. The copier has a 10x magnification so it does the job of a macro lens. Furthermore, because it is fixed to the lens, the position of the mounted slide is just right, something that can be difficult to ensure otherwise. There is also a compact camera version. By using the provided slide mount, it is easy enough to adapt the device for film too.



BELLOWS

PICTURED here is an older version of extension bellows. Nikon's current PB-6 version costs £396.99 (www.nikon.co.uk), although older versions are available second hand for less.



4 Load the film into the mask and add the correct size film template. Wear gloves when handling film to avoid fingermark damage. Here I have used a lightbox instead of a flash head to light the film.

'White balance is affected by the colour temperature of the light source, but also the colour cast of the film base.'

DIY

There are several variances to the set-up I have created, all based on the same principles. Place a studio flash (or hotshoe flash) on the floor facing up and rest a sheet of white perspex on a metal frame (in this case acquired from the interior of an old filing cabinet). If you own a lightbox rather than studio flash, then this can take the place of the flash and Perspex. A camera stand is less awkward than a tripod because it will not be tipped over due to an uneven weight distribution, but either support will do.

CAMERA SET-UP

Position your camera directly in line with the film. Avoid shooting at an angle, as this will distort the final image.

A fixed-focal-length macro lens is the best option, because it provides maximum sharpness and the closest focusing for the best-quality reproduction. A focal length of around 50mm is fine; I used a Nikon 60mm f/2.8 macro lens. If you do not own a macro lens already, an extension tube works as a cheaper option.

Use the largest possible file size from your camera for the best quality.

WHITE BALANCE

White balance is affected by the colour temperature of the light source, but also the colour cast of the film base. It is important therefore, to set the white balance manually, by taking a custom reading, as the Auto white balance is unlikely to work effectively. Set up the light source, the camera to custom white balance and fill the frame of the camera with a blank exposure of the chosen film. Once you have taken a reading, most digital SLR cameras give the option to save a couple of custom white balance settings for quick access. Shooting in raw format will also allow you greater control over colour adjustment in processing.

EXPOSURE

To ensure the base of the film appears white, you may need to over expose the image slightly. You can do this by dialling in some positive exposure compensation. Check the histogram information on the back of the camera and adjust until the graph starts to clip the whites on the right-hand-side.

TOP TIPS

- Consider how you name the files and whether you want to organise by date or by subject matter
- Be selective about what you photograph. There is little point photographing film exposures if the quality or subject matter is not up to scratch
- Add keywording for quick reference
- Consider how close you want the initial photograph to be to the final version. Sharpness and contrast can be adjusted, so it can be worth photographing a relatively flat version and then adding punch to the image using editing software
- Choose the best-quality file size. If the film fills up the entire frame of a 16-million-pixel camera, then this is the resolution of the 'film'.

In part two, in AP 27 August, we explain how to go about batch scanning your film archive

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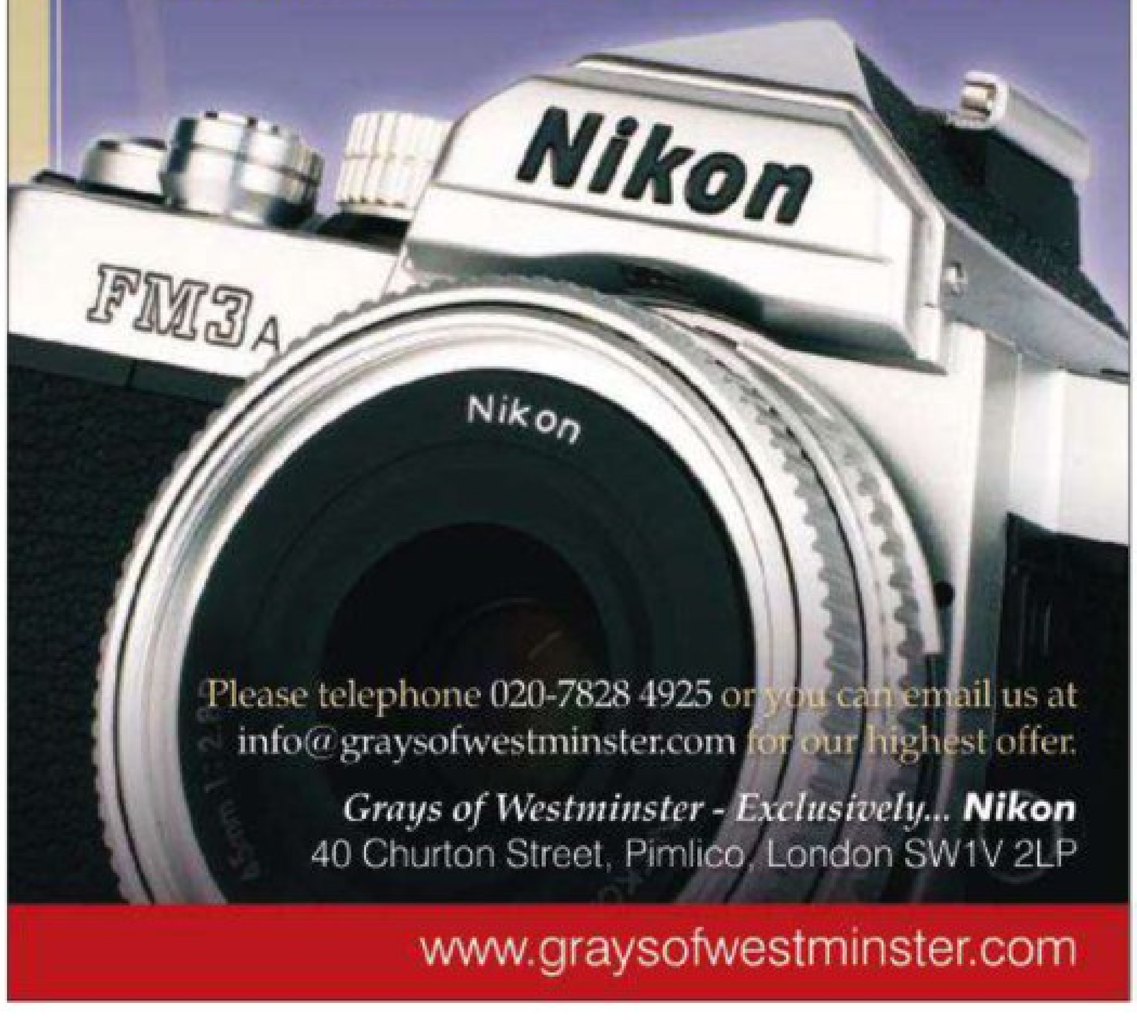
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Nikkor AF-S 50mm f/1.8G

After more than 30 years, Nikon has changed the optical design of its 50mm f/1.8 lens. But how does the new model compare to its predecessors? Richard Sibley investigates

IT WASN'T so long ago that you could find a fixed 50mm lens in the bag of almost every photographer. With a magnification, on 35mm film, that is similar to human vision, fixed 50mm lenses came with the majority of new cameras. Over the years, the design of 50mm lenses became fine-tuned to produce some of the sharpest and least distorting optics ever produced.

Nikon first produced a manual-focus 50mm f/1.8 lens in 1978, and in the same year also introduced a cheaper version: the 50mm f/1.8 E series. The first autofocus version followed in 1986, and this was updated in 2002. This newer AF lens was the 50mm f/1.8D, which communicated focus distance information to the camera to help improve exposure calculations. The one thing all these lenses have in common is the same basic optical design, featuring an arrangement of six elements in five groups.

Announced in April this year, the Nikkor 50mm f/1.8G changes the optical arrangement of the Nikkor series of 50mm f/1.8 optics for the first time in over 30 years. As well as being optically different, the lens also features some major mechanical changes to bring it into line with the rest of the current Nikkor lens range.

FEATURES

Perhaps the first noticeable difference in the new 50mm f/1.8 lens is that it is a G-series model, meaning that it doesn't have an aperture ring. Although there are still a handful of older D-series optics in Nikon's line-up, the vast majority of the company's AF lenses are part of the G series, which as standard don't have aperture rings. Although this will be frowned upon by some, G-series lenses can be used with all Nikon AF cameras, whether film or digital, going back as far as 1986. However, they are not compatible with manual-focus cameras.

One major advantage of the new lens comes via the introduction of an internal AF motor. The two previous AF versions of the 50mm f/1.8 optic rely on a motor in the camera to drive an AF screw in the lens. This means that neither the original nor D versions of the 50mm f/1.8 lenses work on the entry-level Nikon DSLRs, such as the D40, D40X, D60, D3000, D3100, D5000 and D5100. The fact that the new AF motor is a Silent Wave Motor (SWM) is an added bonus, meaning the new lens should be fast and quiet when focusing – great news for those wishing to shoot video.

Of course, it is the optical changes that will most interest photographers. The introduction of a new aspherical element takes the construction of the 50mm f/1.8G to seven elements in six groups, and is designed to reduce comatic and chromatic aberrations. These optical distortions have previously been most prevalent when shooting with a large, fully open aperture, and are the Achilles' heel of many a 50mm f/1.8 lens.

Designed primarily for digital camera sensors, the new lens has been coated using Nikon's Super Integrated Coatings, which should help to improve colour accuracy and contrast, and reduce ghosting. The aperture blades themselves have also been improved and are now curved to create almost circular bokeh, compared to the heptagonal shape created by the older lens aperture designs.

So, while the emphasis may be placed on the inclusion of an aspherical element, there are a number of other small changes that should significantly improve the performance of the new 50mm f/1.8G lens.

DATA FILE

RRP
£199.99
Street price
Around £180
Focal length
50mm
Mount
Nikon F
Construction
7 elements in 6 groups (1 aspherical element)
Diaphragm blades
7 (curved)
Aperture range
f/1.8-f/16
Minimum focus distance
45cm
Filter size
58mm
Size
72x52.5mm
Weight
185g

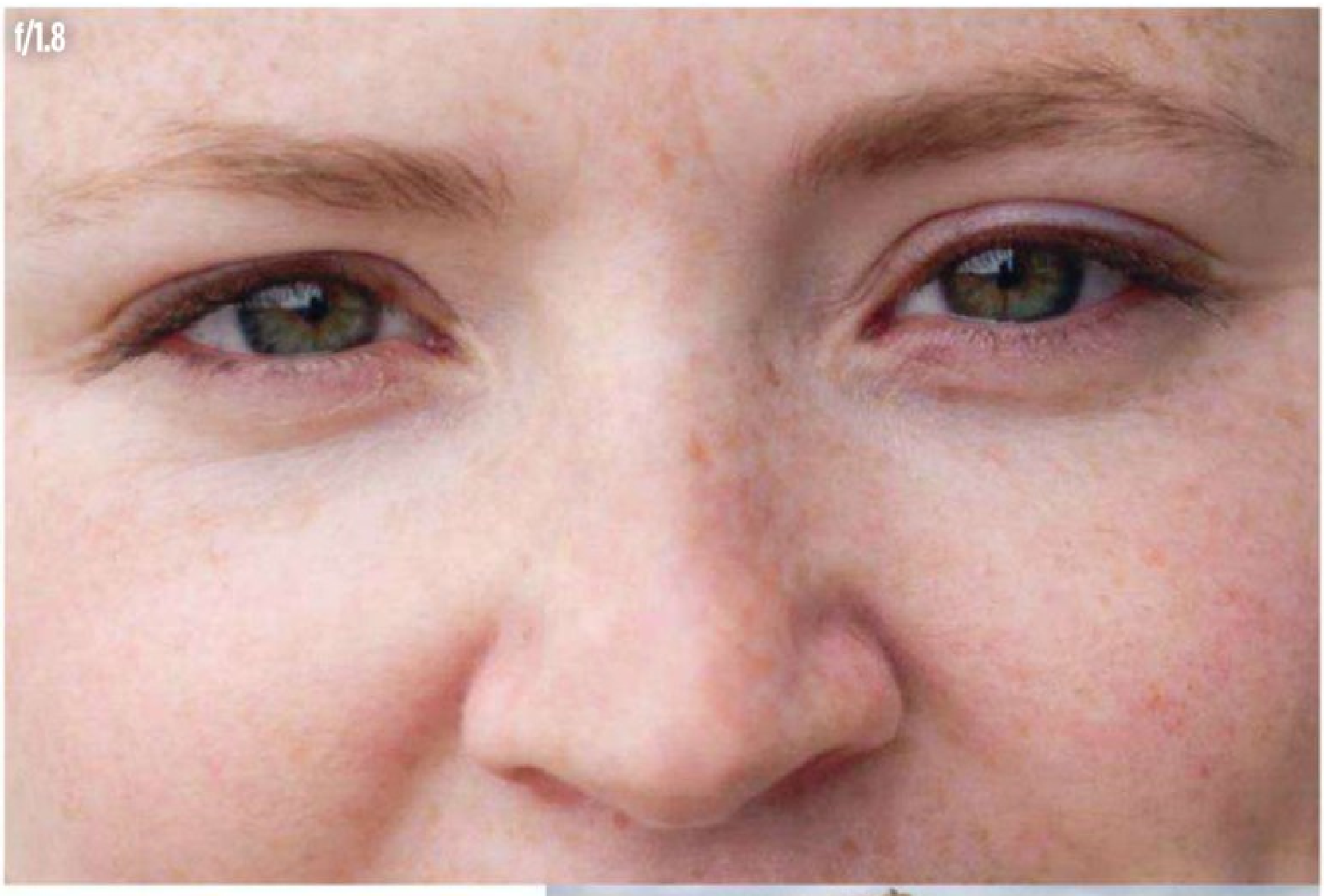
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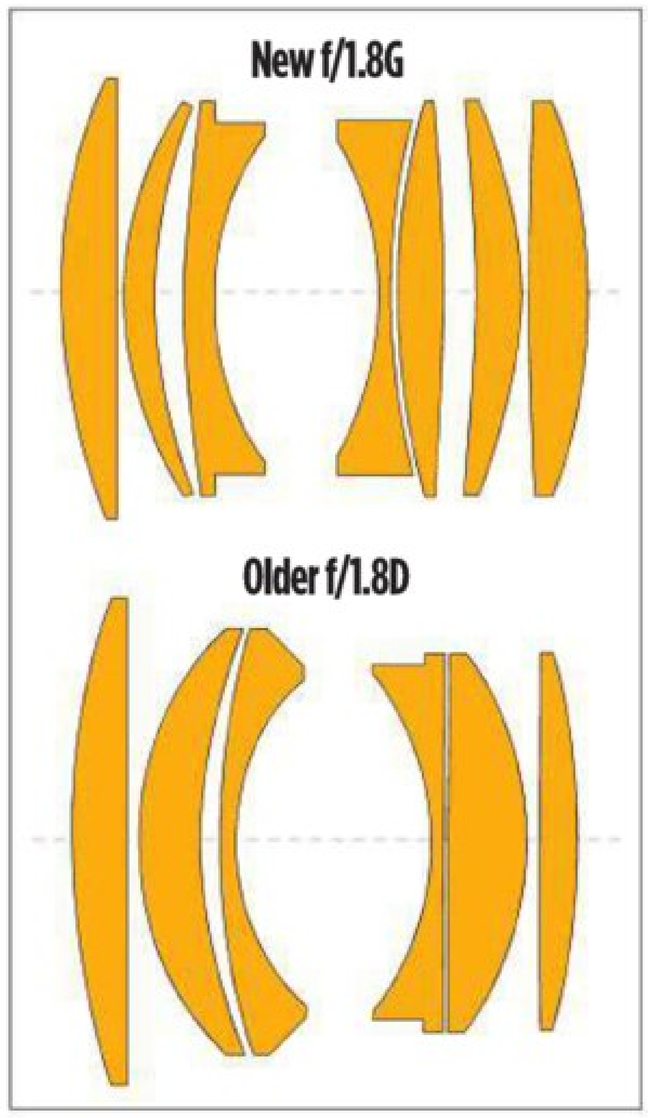
Due to the built-in AF motor, the new 50mm f/1.8G lens is larger than the two previous 50mm f/1.8 AF optics. The larger diameter of the new lens means that the filter thread is now 58mm, as opposed to 52mm on the older versions, and its weight is fractionally increased, from the 160g of the 50mm f/1.8D to 185g.

The increased size of the G-series lens means the rubberised manual-focus ring is also larger

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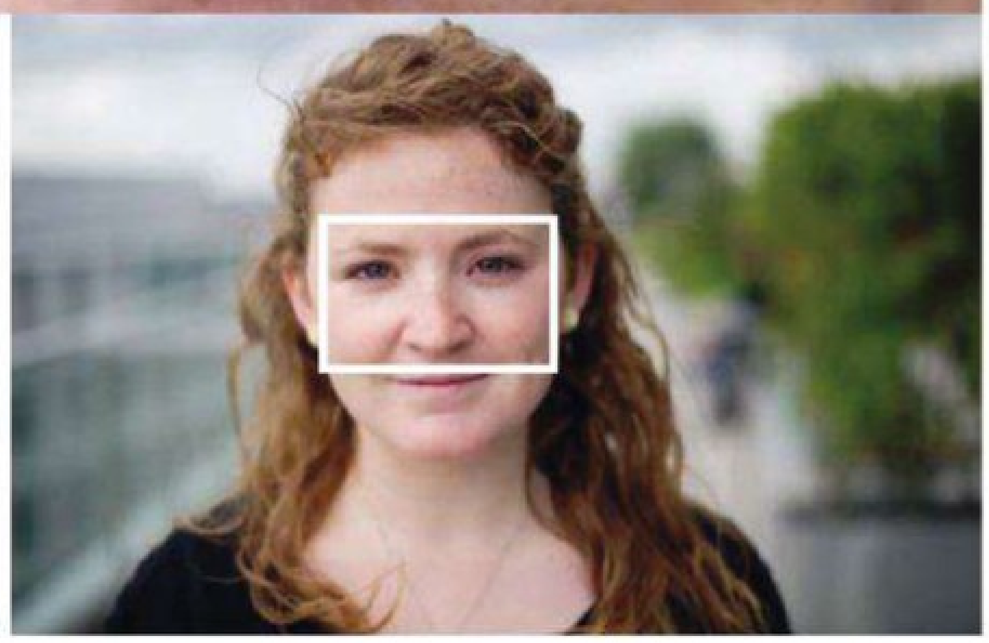


than on previous models. But this is something of a paradox: with no aperture ring on the lens, it cannot be properly used on a manual-focus Nikon camera. However, it does prove useful when shooting in live view to ensure the subject is precisely in focus.

Despite being one of the cheapest Nikkor lenses, the 50mm f/1.8G doesn't scrimp on build quality. It has a metal lens mount that is weather-sealed by a rubber surround covering both the lens and body mounts when the optic is attached to the camera. Sealing the connecting mounts in this way helps to prevent the incursion of moisture and dust.

Like most other Nikkor AF lenses, the 50mm f/1.8G features a switch on its side to change between two focus modes: M/A and M. When switched to M/A, the lens will focus automatically and then, with the shutter button still half-depressed, you can adjust the focus manually. When switched to M, AF is disabled completely and the lens becomes fully manual focus. Again, this feature was not present on the previous incarnations of this lens.

Considering its price, the 50mm f/1.8G lens has a premium build quality. About the only feature lacking is Vibration Reduction, but this is largely unnecessary in a lens of this focal length and such a large maximum aperture.



Above: When shooting wide open at f/1.8, the lens gives a very shallow depth of field

Below: The Nikkor f/1.8G lens is ideal for low-light portraits



FOCUSING

With its internal Silent Wave Motor, the first thing that is apparent when using the 50mm f/1.8G is how quiet the lens is when focusing compared to its predecessors. Without the buzz of an AF screw driving the lens focus mechanism, there is a noticeable quietness. The low volume gives the impression that the 50mm f/1.8G focuses faster than the previous AF versions of this lens, but it is just that – an impression. Focusing on a subject a few feet away, and then to infinity, took the same amount of time regardless of which version of the lens I used.

When using the D3X professional-level DSLR, I found that all of the lenses quickly snap into focus, making the new model a great choice for documentary images and travel photography. Its 75mm equivalent field of view on a Nikon DX-format (APS-C-sized sensor) DSLR makes it a nice short-focal-length portrait lens.

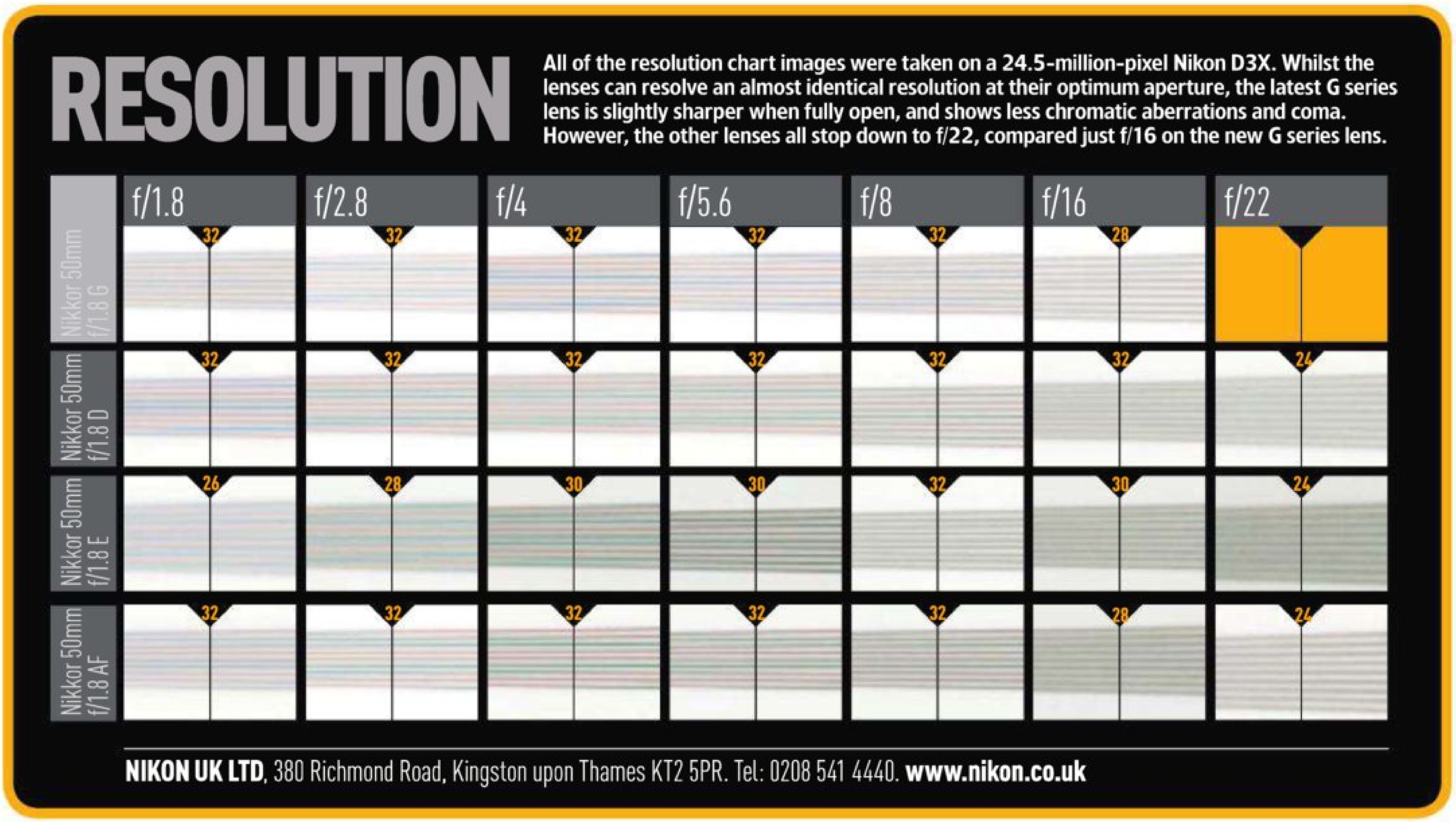
IMAGE QUALITY

There are three main benefits to using an f/1.8 lens: the large aperture allows you to shoot in low-light conditions; the large aperture will produce a very shallow depth of field, which can be used creatively; and

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the aperture can be closed to f/2.8 or f/4 for optimal performance, but continue to offer a shallow depth of field.

While half the fun of 50mm f/1.8 optics is using them fully open, this is also when they will optically be at their worst. Looking at all four of the Nikkor 50mm f/1.8 lenses, it is clear to see the evolution in the lens design. The new G series optic has the least coma and chromatic aberrations of all of the lenses – presumably is a result of the new aspherical element.

The improved multi-coating of the 50mm f/1.8G has also boosted performance, adding a good level of contrast compared to past lenses. This has helped to increase image definition, again, particularly when one is shooting at f/1.8.

It is, of course, image sharpness that all lenses will be judged by, and in this regard the 50mm f/1.8G performs extremely well. Tested using the 24.5-million-pixel Nikon D3X, the new lens resolves around the same amount of detail as its predecessor but produces better contrast and less chromatic aberration at wider apertures. As you would expect for a fixed-focal-length lens, it is extremely sharp, picking up very fine details with impressive clarity.

However, the new lens does have a few slight flaws, including a little more barrel distortion than with previous versions. This should not be too much of a concern for photographers, especially those using cropped DX-format (APS-C-sized) sensors, as these use the centre of the lens where any curvilinear distortion is far less noticeable. The distortion is also very easily corrected in software.

Vignetting is also present when the lens is at its widest aperture, but once again it is not severe and is easily corrected, so it will not be an issue for those shooting with DX-format Nikon DSLRs. **AP**

Many thanks to Grays of Westminster (**www.graysofwestminster co.uk)** for the loan of the Nikkor 50mm f/1.8D lens



The Nikkor 50mm f/1.8 lenses: Top Left: AF-D. Top right: the new G series. Bottom left: original AF. Bottom right: manual E series

Verdict

IMPROVING on a classic design is often a difficult task, but it is one in which Nikon has succeeded. The new 50mm f/1.8G lens adds some significant features such as a quiet Sonic Wave Motor, curved aperture blades, better image contrast and reduced chromatic aberrations. Curvilinear distortion may be slightly worse than with the previous design, but is still not very significant, especially if you don't use a camera with a full-frame sensor.

There are few lenses that I would suggest photographers of a particular brand should own, but the Nikkor AF-S 50mm f/1.8G is one of them. With a street price of around £200, it is Nikon's cheapest full-frame lens, with only the 18-55mm f/3.5-5.6 DX kit lens costing less.

Regardless of your Nikon DSLR or photographic interests, the 50mm f/1.8G should find a place in most Nikon users' kit bags, especially given its price and the quality of images it produces.

Amateur Photographer ★★★★★

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AskAP

Let the AP team answer your photographic queries

LIGHTROOM LOSSES

Q I've been using Adobe Lightroom for about 18 months now, and am really appreciating what it can do in terms of workflow and keeping things organised. So you can imagine my horror when I moved a load of raw files from the internal drive on my PC to a new external drive, and now Lightroom can't find them. Please don't say I have to re-import approximately 10,000 files again from scratch? I'll lose the edits, keywording, and so on. **Perry Franks**



A No Perry, you're fine. The application has just lost the link to the high-resolution file that it needs to generate the image. The adjustments are still safe in the database – you just need to point it safely towards the new location of the original file. Do this by going to the grid view in the Library module (for a handy shortcut hit 'G'). Now pick one of the images in the collection or folder and click the small question mark symbol in the top right of the thumbnail box. In the resulting alert dialogue, click Locate and browse to the new location on your external hard drive.

Clicking OK now will only restore the link for one of your 10,000-odd images, but if you tick the box that says 'Find nearby missing photos', it will try to restore the information for all the images in that folder. You will have to work your way through each folder in your collection, unfortunately, but this is going to be loads quicker than re-importing everything. **Ian Farrell**

REMOTE ALTERNATIVES

Q I recently purchased a Nikon D300S and I want to buy a remote release for it. The official Nikon unit (MC-30) is too expensive for what it is. Do you have any idea as to what alternatives I could buy? I don't want a really cheap one as they can be a tight fit. **John Hall**

A A wise man once said: You get what you pay for. There are third-party remotes on the market that are considerable cheaper than the official Nikon products, but when you don't pay full price you don't really have much say in whether the fit is a bit tight, and so on. You can always ask to try a third-party product in a shop like Jessops to see what the fit is like – but if you buy online straight from China, don't expect Nikon quality for a quarter of the price. I bought an MC-30 a few years ago for my Nikon D700 but found one second-hand. You could do worse then trying this route – mine cost me £30 instead of the £60 plus a new one will set you back. **Ian Farrell**

IN ZEARCH OF A ZORKI

Q I miss using film cameras and would very much like to purchase a Zorki 4K rangefinder. I always peruse through the used-equipment adverts in your magazine, but as yet no luck. Do you know of any company that specialises in Russian cameras? **K Pritchard**

A I don't know of a dealer myself, but a search of the internet will reveal a number of specialist traders that sell rare, old and niche cameras. If such a dealer has a shop that is easy enough for you to get to it will be worth visiting, or telephoning: with only a limited amount of space in second-hand listings, dealers will advertise the more popular cameras in their stock above the niche models so it's worth asking if they have anything Russian in stock..

A favourite haunt of mine is the Real Camera Company in Manchester (www.realcamera.co.uk, or call 0161 907 3236). It's an Aladdin's Cave of second-hand camera goodness with staff who have an encyclopedic knowledge of all things photographic. If they haven't got a Zorki, they'll be able to direct you somewhere that has. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

OLD FLASHGUN, NEW CAMERA

Q Can you tell me if I can use my old Vivitar 283 flashgun on my new Nikon D40? The flashgun comes with an off-camera lead, which is useful for portraiture. If it's not suitable, can you advise me if I can get an adaptor that will fit the hotshoe of my D40? I would hate to burn out the circuitry of the camera. **Geoff Munton**

A You're wise to be cautious, as older flashguns often employ a trigger voltage that is too high for the delicate circuitry of a modern-day DSLR. You'll find the safe maximum trigger voltage for your camera in the user manual; for the D40 this is specified as 240V, which sounds like a lot, but older hotshoe flashes and studio flashes can easily exceed this.

It's hard to give you advice on the Vivitar 283 as there is considerable variation in trigger voltage (10-300V) between individual samples because of age, manufacturing differences, and so on. You can measure the trigger voltage with a multimeter, which should be set to DC and up to 100V to ensure you don't damage it. Put one of the contacts on the large metal contact on the bottom of the unit and the other on the contact on the side of the hotshoe. Switch on the flash and watch the indicated trigger voltage rise to the final value.

If you want to be safe rather than sorry,

FROM THE AP FORUM

Exposing for indoors and out

ThrilljunkieUK asks I was at a castle earlier and wanted to get a shot of the landscape from the inside of the castle looking out. I wanted to get the castle walls and window frame along with the scenic backdrop, but found the outside too bright and the inside of the castle too dark. I was wondering, is it possible to take a photo like this with the inside of the room as bright as the scene outside?

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investigate a remote wireless trigger, which you should be able to source cheaply online. As well as breaking the physical connection between camera and flash, this will give you even more versatility than your off-camera flash lead. **Ian Farrell**

WHITE BALANCE ACCESSORY SEARCH

Q I'm considering changing from raw to shooting JPEGs when the need calls for it, such as in fast shooting situations when I want to avoid my buffer filling up. To this end I'm looking at white balancing at the shooting stage, and was wondering if you had any particular recommendations for an accessory, like an ExpoDisc, for example? **David Tickle**

A In my experience, the results from the many white-balance accessories on the market are very similar, even if the way they work is not. Some white-balance devices are essentially neutral colour targets that you photograph under the conditions in which you are shooting. Your camera makes a custom white-balance setting based on how this looks. There are lots of these types of neutral targets around, and you can even use a blank piece of white paper, but they can be tricky to use if you cannot place them in the the right lighting conditions. Also, being larger, they are less suited to location shooting and are more at home in the studio.

A better option for you will be the type of white-balance accessories that fit onto the end of your lens, and act like diffusers. The camera sees the colour temperature of the light you're shooting with, but not the detail of the scene. This means you can set a white-balance preset by aiming at the same scene you are intending on shooting normally. The ExpoDisc you mention (www.expoimaging.com) is a good example, as is the Seculine Vivicap (www.intro2020.co.uk/pages/seculine.htm), which doubles up as a lens cap. **Ian Farrell**

TimF replies The easiest way would probably be to set up bracketing, combined with exposure compensation if your camera allows it – with one extreme (underexpose in this case) shifted to normal exposure for the outside and then overexpose with sufficient difference to expose for the interior. Then blend the two shots in Photoshop ensuring it still looks decently natural.

PhilW replies An alternative to Tim's suggestion would be to use flash. Expose for the outside and then tweak the flash power to light the inside to taste. You'll probably be using a fairly small aperture to give front-to-back sharpness so it should be simple to keep the flashlit part from getting too hot.

Frank1 replies You might not be allowed to use flash, depending on the castle you're in. It'll also need to be practised before you try it in the castle, so try it at home or, as suggested,

f/AQ

How to win a competition

Photographic competitions are tricky, but if you can master them then you can make quite a bit of money in prizes, and win gear to support your hobby. There is no magic formula to winning, but following a few simple rules can mean you are instantly in the top 25% of entries.

The first is: read the rules and make sure your entries follow them. If the rules request online submission of JPEG files no larger than 1MB, then this is what you must do. Don't send TIFFs on a CD in the post, or prints. Similarly, read the brief and think carefully whether your chosen shot is suitable. Does it interpret the competition theme or not? Does the picture itself tell a story and how original is it? Will other entries follow a similar line to yours? If so, you will have competition.

Much of this advice is common sense, and you may be reading this thinking, 'Oh good grief! Who does that?' But I can assure you that I have judged competitions where people have entered scenes of Paris in a 'Landscapes of Britain' competition, portraits in a still-life contest and even black & white images in a round of a competition called 'Use of colour'. Needless to say, they all fell at the first hurdle.

Now consider the technical aspects: your images must be perfect in terms of exposure, sharpness and print quality. The only exception to this is when you are deliberately going for an effect that requires some creative use of blur or overexposure, say. And even then, this has to be exactly spot on. Remember that you are trying to make the judges go, 'Wow!', so this is not a time to skimp on cheap printing.

Finally, as the old saying goes: If at first you don't succeed, try, try again. If possible, ask for some feedback from the judges on why your entry wasn't successful (though don't be disappointed if you don't get a response from the bigger competitions that attract lots of entries). Ask friends and colleagues for opinions before and afterwards, and don't be afraid to dump a picture that you have an emotional attachment to if it is not really cutting the mustard when you are being really honest with yourself.

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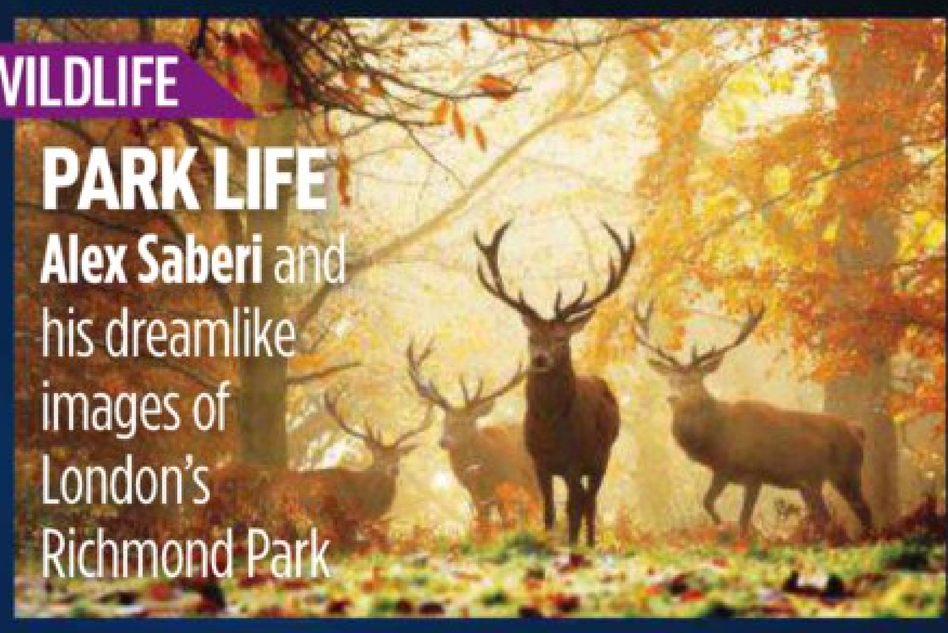
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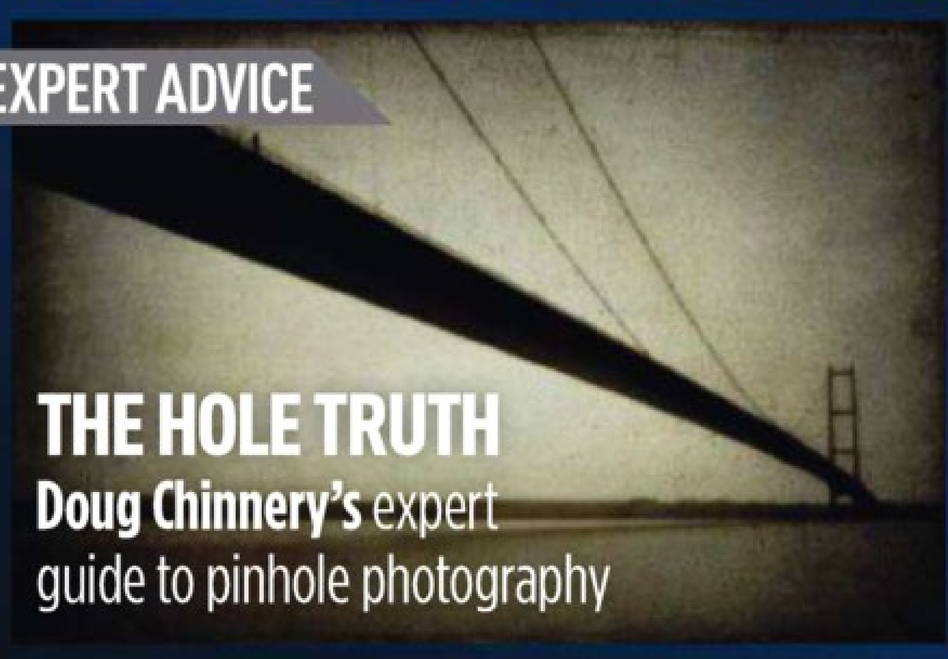
The latest Lumix brings a bold redesign and an ultra compact form to the G-series range. **Tim Coleman** gives it a spin



WILDLIFE

PARK LIFE

Alex Saberi and his dreamlike images of London's Richmond Park



EXPERT ADVICE

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SIGMA



OUR WORLD

Liz O. Baylen: Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in several major newspapers.

Photo data: SIGMA 24-70mm F2.8 IF EX DG HSM. 1/800 second exposure at F5.0.

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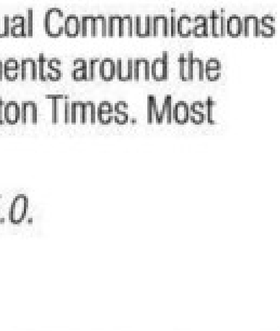
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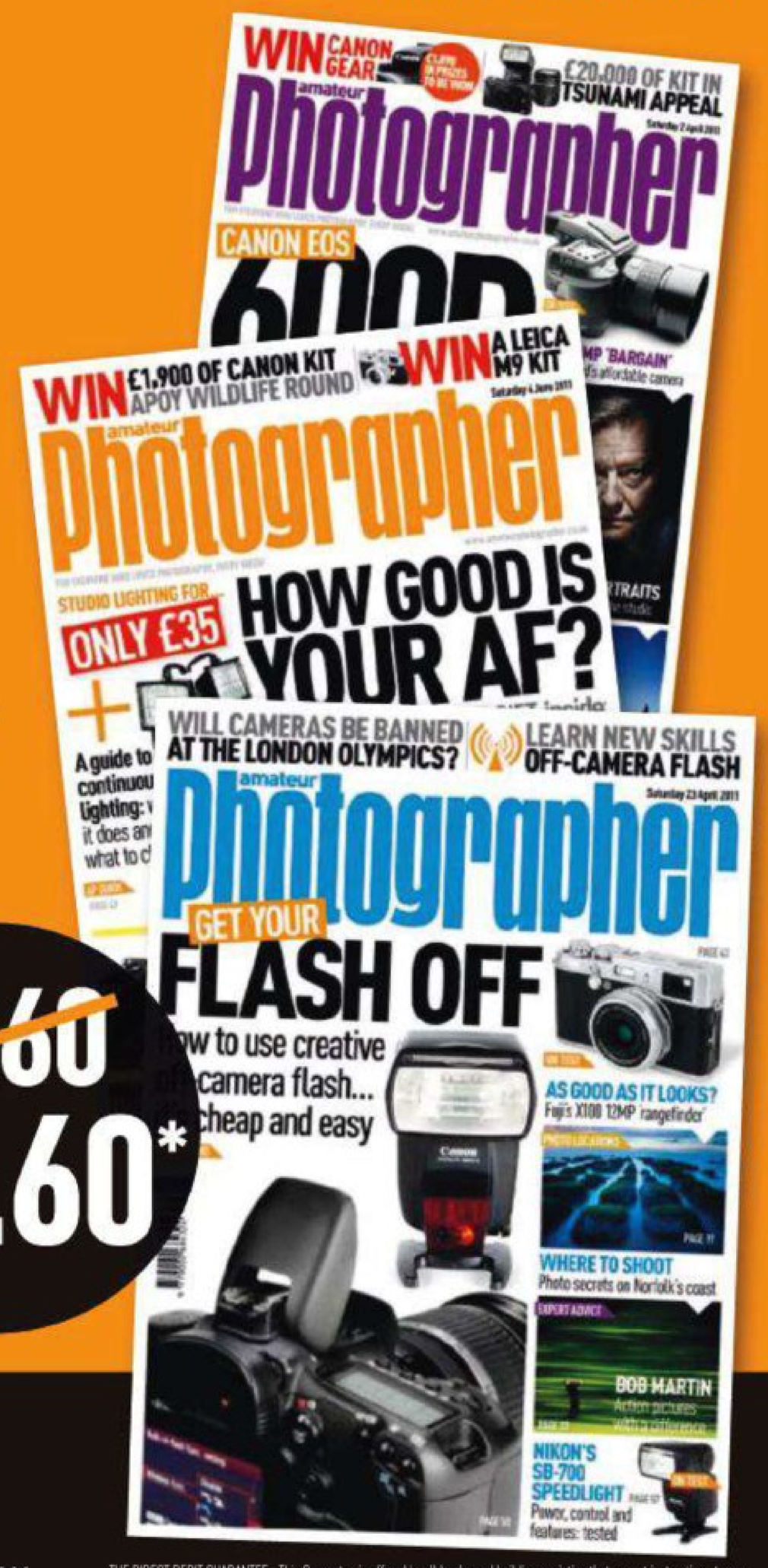
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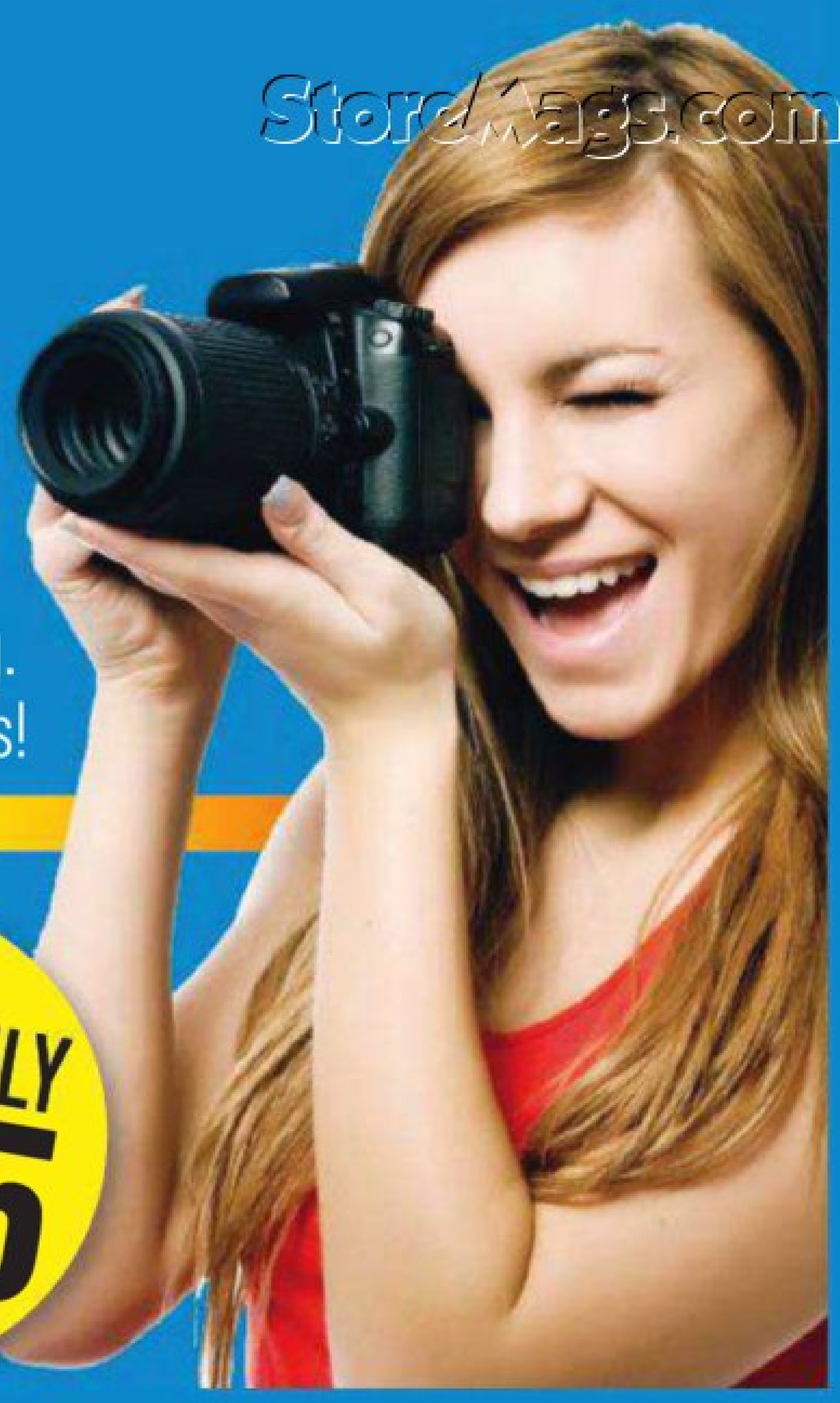
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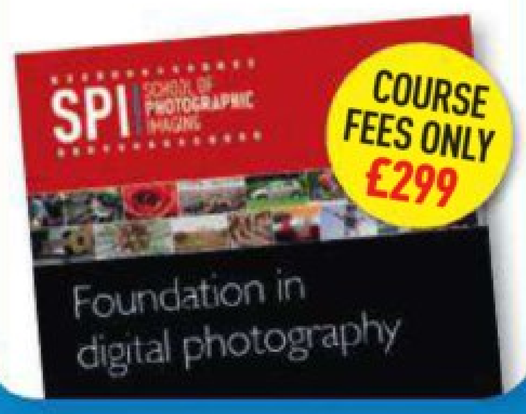
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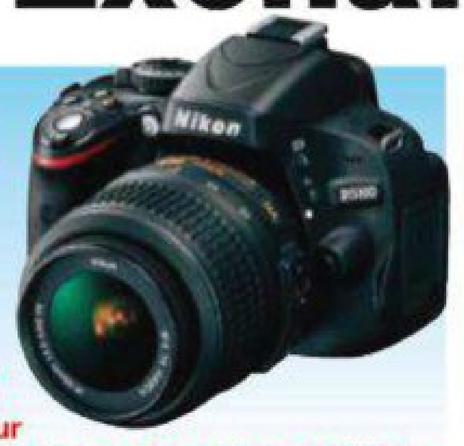
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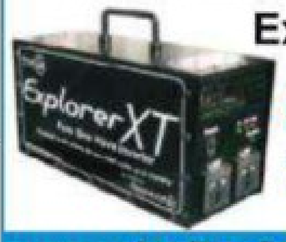
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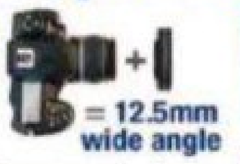
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- CANON 50mm f2.5 COMPACT MACRO ... MINT £185.00
- CANON 100mm f2 USM ... MINT BOXED AS NEW £315.00
- CANON 100mm f2.8 USM MACRO ... MINT £365.00
- CANON EF LIFE SIZE CONVERTER ... MINT CASED £165.00
- CANON 17 - 85mm f4/5.6 IMAGE STABILIZER ... MINT BOXED £225.00
- CANON 18 - 55mm f3.5/5.6 EF-S II ... MINT £59.00
- CANON 18 - 55mm f3.5/5.6 EF-S IMAGE STABILZER ... MINT BOXED £125.00
- CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILZER MINT BOXED AS NEW £245.00
- CANON 18 - 200mm f3.5/5.6 IMAGE STABILIZER (LATEST) ... MINT £365.00
- CANON 20 - 35mm f3.5/4.5 USM ... MINT- £175.00
- CANON 28 - 80mm f3.5/5.6 USM ... MINT £79.00
- CANON 28 - 80mm f3.5/5.6 AUTOFOCUS ... MINT £49.00
- CANON 28 - 90mm f4/5.6 USM MK II ... MINT £49.00
- CANON 28 - 105mm f3.5/4.5 USM + HOOD ... MINT £159.00
- CANON 28 - 135mm f3.5/5.6 USM IS IMAGE STAB + HOOD ... MINT BOXED £269.00
- CANON 28 - 200mm f3.5/5.6 USM + HOOD ... MINT BOXED £225.00
- CANON 55 - 200mm f4/5.6 EF USM ... MINT-BOXED £115.00
- CANON 75 - 300mm f4.0/5.6 USM MK II ... MINT BOXED £115.00
- CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST) ... MINT BOXED AS NEW £165.00
- CANON 75 - 300mm f4.0/5.6 MK II ... MINT £115.00
- CANON 75 - 300mm f4/5.6 USM IMAGE STABILIZER + HOOD ... MINT BOXED £285.00
- CANON 70 - 300mm f4/5.6 USM IMAGE STABILIZER ... MINT £315.00
- CANON 1.4x EXTENDER MK II ... MINT CASED £265.00
- CANON 2.0x EXTENDER MK II ... MINT BOXED £265.00
- CANON FIT TELEPLUS 2X MC7 ELEMENT TELECONVERTER ... MINT £89.00
- CANON EF25 MK II EXTENSION TUBE ... MINT CASED £89.00
- CANON PB E2 BOOSTER FOR EOS 1V/EOS3 etc ... MINT- £75.00
- CANON PB-E1 BOOSTER FOR EOS 1 etc ... MINT £59.00
- CANON 540 EZ FLASH + INST ... MINT CASED £99.00
- CANON 540 EZ FLASH + INST ... MINT- CASED £89.00
- CANON 430 EZ FLASH ... MINT CASED £69.00
- CANON 420 EZ FLASH ... MINT CASED £49.00
- CANON ANGLE FINDER C ... MINT CASED £149.00
- CANON TC 80N3 REMOTE CONTROLLER ... MINT BOXED £89.00
- CANON LC3 TRANSMITTER AND RECIEVER ... MINT £145.00
- CANON LC4 TRANSMITTER AND RECEIVER ... MINT- £175.00
- SIGMA 15mm f2.8 EX DG FISHEYE LENS (LATEST) ... MINT BOXED AS NEW £425.00
- SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST) ... MINT BOXED £345.00
- SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST) ... MINT - CASED £299.00
- SIGMA 24mm f1.8 EX DG LENS ... MINT + HOOD £299.00
- SIGMA 30mm f1.4 EX DC SLD & ELD GLASS (LATEST) ... MINT BOXED £275.00
- SIGMA 70mm f2.8 EX DG MACRO (LATEST) ... MINT BOXED AS NEW £289.00
- SIGMA 105mm f2.8 EX MACRO ... MINT CASED £269.00
- SIGMA 17 - 35mm f2.8/4 EX ASPHERICAL ... MINT BOXED £195.00
- SIGMA 18 - 50mm f3.5/5.6 DC ZOOM ... MINT £75.00
- SIGMA 18 - 200mm f3.5/6.3 DC OPTICAL STABLISING ... MINT BOXED AS NEW £229.00
- SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD ... MINT £345.00
- SIGMA 28 - 135mm f3.8/5.6 MACRO ASPHERICAL + FILTER ... MINT + HOOD £95.00
- SIGMA 50 - 500mm f/4/6.3 EX APO RF HSM ... MINT- CASED £499.00
- SIGMA 80 - 400mm f4/5.6 EX APO DG OPTICAL STABILISER ... MINT- £499.00
- TAMRON 90mm f2.8 SP Di MACRO 1:1 (LATEST) ... MINT BOXED £275.00
- TAMRON 200 - 500mm f5.6/6.3 SP Di (LATEST SUPERB) MINT BOXED AS NEW £599.00
- TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST) ... MINT £399.00

Contax 'G' Compacts & SLR

- CONTAX G2 BODY ... MINT-BOXED £425.00
- CONTAX G1 BODY ... MINT- £175.00
- CONTAX TIX TITANIUM COMPACT + LEATHER CASE ... MINT CASED £399.00
- CONTAX 28mm f2.8 BIO G + HOYA FILTER + CONTAX HOOD ... MINT BOXED AS NEW £295.00
- CONTAX 45mm f2.0 PLA G + HOYA FILTER + CONTAX HOOD ... MINT BOXED AS NEW £245.00
- CONTAX 90mm f2.8 SON G + HOYA FILTER + CONTAX HOOD ... MINT BOXED AS NEW £245.00
- CONTAX 90mm f2.8 SONNAR + CONTAX HOOD + FILTER ... MINT £199.00
- CONTAX G1 CASE COMPLETE ... MINT- £65.00
- CONTAX 90mm f2.8 SONNAR "G" ... MINT BOXED £199.00
- CONTAX 35 - 70mm f3.5/5.6 VARIO SONNAR T* ... MINT BOXED £365.00
- CONTAX TLA 140 FLASH ... MINT CASED £49.00
- CONTAX TLA 200 FLASH BLACK ... MINT CASED £95.00
- CONTAX ARIA BODY (SUPERB,STRAP, INSTRUCTIONS) ... MINT BOXED £269.00
- CONTAX ARIA BODY (STRAP, INSTRUCTIONS) ... EXC++BOXED £199.00
- CONTAX RTS II QUARTZ BODY ... EXC+ £119.00
- CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION ... MINT £85.00
- CONTAX 45mm f2.8 TESSAR PANCAKE ... MINT- £175.00
- CONTAX 50mm f1.4 T* PLANAR MM ... MINT £225.00
- CONTAX 85mm f1.4 PLANAR MM ... MINT- £495.00
- CONTAX 135mm f2.8 SONNAR MM ... MINT £245.00
- CONTAX 85mm f2.8 SONNAR T* AE ... MINT BOXED £225.00
- CONTAX TLA 280 FLASH ... MINT- £95.00
- CONTAX MUTAR III 1.4 x TELECONVERTER ... NEW £225.00

Leica 'M', 'R' & Screw & Binoculars

- LEICA M6 TTL CHROME BODY 0.72 ("UNUSED") ... MINT BOXED AS NEW £1,095.00
- LEICA M6 TTL CHROME BODY 0.72 ... MINT-BOXED £899.00
- LEICA M6 TTL BLACK BODY 0.85 ... MINT £965.00
- LEICA M6 CLASSIC BODY CHROME 0.72 ... MINT- BOXED £875.00
- LEICA M6 CLASSIC BODY BLACK 0.72 ... EXC+++BOXED £799.00
- LEICA M5 BLACK BODY 2 LUG (REALLY FINE EXAMPLE) ... MINT- £795.00
- LEICA Mda BODY (SUPERB CONDITION) ... MINT- £575.00
- LEICA IIIG WITH 5cm f2 SUMMITAR & CASE ... EXC++ £795.00
- LEICA IIIG & CASE ... MINT-CASED £795.00
- LEICA 5cm f3.5 COLL ELMAR ... MINT- £245.00
- LEICA M FIT ZEISS 21mm f2.8 ZM BIOGON (SUPERB LENS) ... MINT BOXED £895.00
- LEICA 24mm f2.8 ELMARIT M BLACK ASPHERIC + FINDER ... MINT BOXED £1,999.00
- LEICA 35mm f1.4 SUMMILUX M BLACK ASPHERIC + HOOD MINT CASED £2,999.00
- LEICA 50mm f2 SUMMICRON BLACK (11826) ... MINT BOXED AS NEW £999.00
- LEICA 90mm f2.5 SUMMARIT M + HOOD + CAP ... MINT BOXED AS NEW £999.00
- LEICA 90mm f2.8 ELMARIT M (11807) ... MINT BOXED AS NEW £995.00
- LEICA 135mm f2.8 ELMARIT M FOR M3 ... MINT £345.00
- LEICA 135mm f4.5 HEKTOR + HOOD ... EXC++ £99.00
- LEICA 135mm f4.5 HEKTOR M + HOOD ... MINT- £159.00
- LEICA M BELLOWS UNIT ... MINT £75.00
- LEICA HANDGRIP FOR M6,M7,MP etc ... MINT- £59.00
- LEICA HANDGRIP FOR M6,M7,MP etc ... MINT BOXED AS NEW £79.00
- LEICA MOTOR M FOR M6 / M6TTL / M7 ... MINT BOXED AS NEW £325.00
- LEICA SF20 FLASH + CASE ... MINT BOXED £79.00
- LEICA ERC LEATHER CASE (114876) ... MINT BOXED £129.00
- LEICA ERC LEATHER CASE (114871) ... MINT - BOXED £89.00
- LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO ... MINT £199.00
- LEICA 9cm f4 ELMAR SCREW BLACK ... EXC++ £79.00
- LEICA R9 BODY ANTHRACITE (SUPERB EXAMPLE) ... MINT BOXED AS NEW £945.00
- LEICA R8 BODY BLACK ... MINT BOXED £525.00
- LEICA R7 BODY BLACK ... MINT- £445.00
- LEICA 21mm f4 SUPER ANGULON R ... MINT-BOXED £599.00
- LEICA 50mm f2 SUMMICRON R ROM ... MINT BOXED AS NEW £495.00
- LEICA 180mm f4 ELMARIT R 3 CAM ... EXC++ £345.00
- LEICA 560mm f6.8 TELYT R ... MINT- £699.00
- LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM ... MINT BOXED AS NEW £445.00
- LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM ... MINT- £369.00
- LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R ... EXC+++ £299.00
- LEICA 70 - 210mm f4 VARIO ELMAR R ... EXC++ £399.00
- LEICA 80 - 200mm f4 VARIO ELMAR R ROM LENS ... MINT BOXED AS NEW £645.00
- LEICA WINDER R FOR R9/R8 ... MINT BOXED AS NEW £275.00
- LEICA R8 REMOTE CONTROL UNIT ... MINT BOXED AS NEW £165.00
- LEICA DUOVID 8 + 12 x 42 BINOCULARS BLACK + CASE ... MINT BOXED £1,195.00
- CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT ... EXC+++CASED £99.00
- MINOX 10x25 BR COMPACT BINOCULARS + CASE ... MINT £125.00

Voigtlander & Ricoh & Compacts

- VOIGTLANDER BESSA R BODY ... MINT-CASED £199.00
- VOIGTLANDER BESSA L BODY ... MINT- £99.00
- VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FDR (B) ... MINT BOXED £279.00
- VOIGTLANDER 25mm f4 SKOPAR + FINDER SILVER ... MINT BOXED £279.00
- VOIGTLANDER 35mm f1.7 ULTRON SILVER + HOOD ... MINT BOXED £265.00
- VOIGTLANDER 75mm f2.5 COLOR HELIAR MC CHROME ... MINT £275.00
- VOIGTLANDER 75mm f1.8 HELIAR CLASSIC VM M MOUNT ... MINT BOXED £495.00
- VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK) ... MINT BOXED £229.00
- VOIGTLANDER LH1 HOOD FOR 21,25,28mm LENSES ... MINT BOXED £30.00
- VOIGTLANDER BESSA WINDER / GRIP FOR T & R2 ... MINT BOXED £129.00
- VOIGTLANDER SCREW TO M LENS ADAPTOR ... MINT BOXED £35.00
- VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORS ... MINT CASED £299.00
- RICOH GR1 DATE BODY PRESENTATION BOX ... MINT- BOXED £165.00

Medium & Large Format

- BRONICA ETRS BODY ONLY ... MINT- £75.00
- BRONICA ETRSc BODY +120 BACK ... EXC++ £85.00
- BRONICA 40mm f4.0 ZENZANON MC ... MINT- £195.00
- BRONICA 40mm f4 PE LENS ... MINT BOXED £289.00
- BRONICA 100mm f4 MACRO ZENZANON PE ... MINT £225.00
- BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1 ... MINT BOXED £299.00
- BRONICA 150mm f3.5 ZENZANON E MC ... MINT BOXED £149.00
- BRONICA 150mm f3.5 ZENZANON E MC ... MINT £129.00
- BRONICA 150mm f4 PE ... MINT £125.00
- BRONICA 150mm F4 E ... MINT- £99.00
- BRONICA 250mm f5.6 MC ... MINT + HOOD £149.00
- BRONICA 500mm f8 ZENZANON ... MINT £595.00
- BRONICA MOTOR DRIVE Ei II ... MINT-BOXED £149.00
- BRONICA E120 BACK ... EXC ++ £30.00
- BRONICA ETRS 120 BACK ... MINT £69.00
- BRONICA PLAIN PRISM FOR ETRS/ETRSi ... MINT CASED £69.00
- BRONICA 90 DEGREE PRISM FINDER ... EXC+ £95.00
- BRONICA AEII PRISM FINDER ... MINT- £89.00
- BRONICA SQAM BODY + GRIP DRIVE ... MINT- £125.00
- BRONICA 50mm f3.5 ZENZANON S ... EXC+++ £119.00
- BRONICA 100mm f4 MACRO ZENZANON PE ... MINT £245.00
- BRONICA 150mm f3.5 ZENZANON S ... MINT- £165.00
- CONTAX MFB-2 POLAROID BACK FOR CONTAX 645 ... NEW £195.00
- FUJI GW 670 MK III C/W 90mm f3.5 LENS ... MINT BOXED £675.00
- MAMIYA 7 II BODY WITH MAMIYA 80mm f4 ("UNUSED") ... MINT £1,475.00
- MAMIYA 50mm f4 G LENS FOR MAMIYA 6L ... MINT + HOOD £499.00
- MAMIYA 150mm f4.5L G LENS FOR MAMIYA 6 ... MINT £299.00
- MAMIYA RZ 67 PRO WITH 110 LENS & BACK + WINDER ... MINT- £575.00
- MAMIYA 65mm f4 SEKOR Z LENS FOR RZ + HOOD ... MINT £159.00
- MAMIYA 65mm L f4 LENS FOR RZ ... MINT- £399.00
- MAMIYA 180mm F4.5 SEKOR Z W FOR RZ ... MINT £199.00
- MAMIYA 250mm f4.5 LENS FOR RZ ... MINT- £195.00
- MAMIYA BACKS,BELLOWS HOOD,POL BACK ... IN STOCK PHONE
- MAMIYA 150mm f3.5 A/F FOR 645 A/F ... MINT £299.00
- MAMIYA 210mm f4 SEKOR C FOR 645 ... MINT CASED £195.00
- MAMIYA AE PRISM FINDER FOR RZ ... EXC+++ £199.00
- MAMIYA RZ 67 PRO BACK ... MINT- £69.00
- MAMIYA RZ 67 PRO II BACK ... MINT- £79.00
- MAMIYA RZ 67 POLAROID BACK ... MINT- £75.00
- MAMIYA 120 BACK FOR RB 67 ... MINT £65.00
- PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7 ... MINT- £299.00

Hasselblad

- HASSELBLAD XPAN COMP WITH 45mm f4 LENS & ACCSS ... EXC++ £795.00
- HASSELBLAD 90mm f4 FOR X PAN ... MINT BOXED AS NEW £395.00
- HASSELBLAD 90mm f4 FOR X PAN ... MINT- IN KEEPER £345.00
- HASSELBLAD CENTRE FILTER FOR XPAN 45mm & 90mm LENSES ... MINT BOXED £165.00
- HASSELBLAD X PAN SOFT EVER READY CASE FOE 1 & II ... MINT £89.00
- HASSELBLAD RELEASE CORD FOR X PAN II (3054510) ... MINT BOXED £69.00
- HASSELBLAD X PAN 45/90 UV - SKY FILTER ... MINT BOXED £39.00
- HASSELBLAD 503 CW COMPLETE WITH 80mm CF + BACK ... MINT- £1,595.00
- HASSELBLAD 503 CW BODY ... MINT £700.00
- HASSELBLAD 500EL/M + A12 BLACK BACK ... EXC++ £299.00
- HASSELBLAD 50mm f4 DISTAGON CII ... MINT BOXED £995.00
- HASSELBLAD 150mm f4 SONNAR CF ... EXC+++ £345.00
- HASSELBLAD PLAIN PRISM ... EXC £75.00
- HASSELBLAD PM PRISM ... MINT £199.00
- HASSELBLAD A12 BACK BLACK AND CHROME ... MINT- £99.00
- HASSELBLAD 35mm f3.5HC for H SYSTEM ... MINT BOXED £1,595.00
- HASSELBLAD 150mm f3.2HC for H SYSTEM ... MINT BOXED £1,100.00
- HASSELBLAD HC 50 - 110 f3.5 FOR H SYSTEM ... MINT BOXED £1,795.00

Nikon Auto-Focus, Digital Lenses & Accessories

- NIKON F5 BODY (SUPERB AS NEW CONDITION) ... MINT BOXED £595.00
- NIKON F5 BODY ... MINT- £395.00
- NIKON F100 BODY ... MINT £225.00
- NIKON F90 BODY ... EXC++BOXED £89.00
- NIKON F90 BODY + MB 10 GRIP ... EXC+ £95.00
- NIKON F60 BODY ... MINT £59.00
- NIKON F55 BODY ... MINT-BOXED £49.00
- NIKON 10.5mm f2.8 FISHEYE LENS ... MINT CASED £445.00
- NIKON 20mm f2.8 A/F "D" ... MINT BOXED AS NEW £375.00
- NIKON 24mm f2.8 A/F ... MINT- £199.00
- NIKON 24mm f2.8 A/F "D" ... MINT £245.00
- NIKON 28mm f2.8 A/F "D" ... MINT £189.00
- NIKON 50mm f1.8 A/F ... MINT £79.00
- NIKON 60mm f2.8 A/F "D" MICRO NIKKOR ... MINT BOXED £299.00
- NIKON 85mm f1.4 A/F "D" COMPLETE WITH HOOD ... MINT BOXED £745.00
- NIKON 85mm f2.8 MICRO NIKKOR 'D' PC ("UNUSED") ... MINT BOXED AS NEW £875.00
- NIKON 500mm f4 I/F ED "P" WITH CPU DIGI COMPAT ... MINT- FLT CASE £2,795.00
- NIKON 10 - 24mm f3.5/4.5 "G" DX AF-S ULTRA WIDE ANGLE ... MINT BOXED £575.00
- NIKON 12 - 24mm f4 "G" DX IF-ED AFS (SUPERB LENS) ... MINT BOXED AS NEW £645.00
- NIKON 14 - 24mm f2.8 "G" ED AF-S NANO COAT (LATEST) ... MINT BOXED AS NEW £1,175.00
- NIKON 18 - 55mm f3.5/5.6 DX "G" ED AF-S MK II ... MINT £85.00
- NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S DX ... MINT BOXED AS NEW £149.00
- NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S DX ... MINT £135.00
- NIKON 18 - 105mm f3.5/5.6 "G" DX ED VIB REDUCTION AF-S ... MINT BOXED £179.00
- NIKON 18 - 200mm f3.5/5.6 "G" DX ED AF-S VIBR REDMINT BOXED AS NEW £465.00
- NIKON 20 - 35mm f2.8 "D" I/F A/F ... MINT CASED £575.00
- NIKON 24 - 120mm f3.5/5.6 G I/F ED AF-S VIB RED ... MINT BOXED AS NEW £375.00
- NIKON 28 - 105mm f3.5/4.5 A/F "D" +HOOD AND FILTER ... MINT- £149.00
- NIKON 55 - 200mm f4.5/6 "G" DX I/F ED AF-S ... MINT BOXED £115.00
- NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VIBR REDUCTION ... MINT BOXED £345.00
- NIKON MB-10 BATTERY GRIP FOR F90/F90X ... MINT- £39.00
- NIKON MF 23 DATABACK FOR F4 ... EXC++ £179.00
- NIKON MF 24 MULTI-CONTROL 250 EXP DATABACK FOR F4 ... MINT- £1,195.00
- NIKON MF 27 DATABACK FOR NIKON F5 ... MINT BOXED £85.00
- NIKON SB 21B MACRO FLASH UNIT RING FLASH + AS14 ... MINT-CASED £149.00
- NIKON SB 23 FLASH UNIT ... MINT BOXED £45.00
- NIKON SB 25 FLASH ... MINT- £89.00
- NIKON SB 28 FLASH ... EXC+++ CASED £95.00
- NIKON TC 17E II AF-S TELECONVERTER ... MINT BOXED AS NEW £275.00
- NIKON TC 20E II AF-S TELECONVERTER ... MINT BOXED AS NEW £265.00
- JESSOPS 2X EXTENDER NIKON FIT ... MINT CASED £75.00
- SIGMA 20mm f1.8 EX DG RF ASPHERIC (LATEST) ... MINT £285.00
- SIGMA 15 - 30mm f3.5/4.5 DG ASPHERICAL ... MINT-BOXED £295.00
- SIGMA 17 - 35mm f2.8/4 EX ASPHERICAL ... MINT- £195.00
- SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD ... MINT + HOOD £375.00
- SIGMA 28 - 135mm f3.8/5.6 "D" ASPHERICAL ... MINT + HOOD £99.00
- SIGMA 55 - 200mm f4/5.6 DC ... MINT BOXED £69.00
- SIGMA 70 - 300mm f4/5.6 APO MACRO "D" ... MINT-CASED £69.00
- SIGMA 1.4 EX DG APO TELE CONVERTER ... MINT BOXED £145.00
- SIGMA 1.4 EX APO TELE CONVERTER ... MINT CASED £129.00
- TAMRON 28 - 75mm f2.8 XR Di SP A/F MACRO (LATEST) MINT BOXED AS NEW £279.00
- TAMRON 70 - 300mm f4/5.6 LD MACRO 1:2 A/F "D" ... MINT BOXED £89.00
- TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST) ... MINT BOXED £399.00

Nikon Manual

- NIKON F3 HP BODY SUPERB CONDITION ... MINT BOXED £545.00
- NIKON F3 HP TITANIUM CHAMPAGNE ... EXC++ £399.00
- NIKON F3 BODY COMPLETE WITH MD4 DRIVE ... EXC++ £295.00
- NIKON F3 BODY COMPLETE WITH CF20 CASE ... EXC++ £265.00
- NIKON F2 PHOTOMIC BODY CHROME ... MINT-BOXED £345.00
- NIKON F2 PHOTOMIC S BODY BLACK ... EXC++ £299.00
- NIKON FM3A BODY BLACK ... MINT-BOXED £355.00
- NIKON FM3A BODY CHROME ... MINT- £345.00
- NIKON FM2N BODY BLACK ... MINT BOXED £275.00
- NIKON FM2N BODY CHROME ... MINT-BOXED £265.00
- NIKON FM2N CHROME BODY ... EXC++ £165.00
- NIKON FE2 BODY CHROME ... MINT- £169.00
- NIKON FE BODY BLACK BODY ... EXC+ £95.00
- NIKON FE BLACK BODY ... EXC £75.00
- NIKON FM BLACK BODY ... EXC++ £99.00
- NIKON FM BODY CHROME ... EXC++ £115.00
- NIKONOS III BODY WITH 35mm f2.5 UW LENS ... MINT- £159.00
- NIKONOS 20mm f2.8 UW NIKKOR + FDR ... MINT £495.00
- NIKON 24mm f2 AIS (SUPERB LENS) ... MINT £425.00
- NIKON 24mm f2.8 AIS ... MINT BOXED £225.00
- NIKON 28mm f3.5 AIS ... MINT- £99.00
- NIKON PC NIKKOR 28mm f4 ... MINT CASED £399.00
- NIKON 35mm f2.8 PC PERSPECTIVE CONTROL ... MINT CASED £475.00
- NIKON 35mm f2.8 PC PERSPECTIVE CONTROL ... EXC+++ £375.00
- NIKON 45mm f2.8 GN NIKKOR ... MINT- £225.00
- NIKON 45mm f2.8 PANCAKE + HOOD + FILTER ... MINT BOXED AS NEW £299.00
- NIKON 50mm f1.4 AIS ... MINT- £175.00
- NIKON 50mm f1.8 AI ... MINT £75.00
- NIKON 50mm f1.8 AIS ... MINT BOXED £85.00
- NIKON 55mm f2.8 MICRO NIKKOR AIS ... MINT £199.00
- NIKON 55mm f3.5 NIKKOR PC MICRO ... MINT £89.00
- NIKON 105mm f1.8 AIS ... MINT CASED £545.00
- NIKON 105mm f1.8 AIS ... EXC++ £395.00
- NIKON 105mm f2.5 AIS (ONE OF NIKONS BEST LENSES) ... MINT-BOXED £225.00
- NIKON 105mm f4 MICRO NIKKOR AIS ... MINT- £299.00
- NIKON 135mm f2.8 AI (REALLY SHARP LENS) ... EXC++ £119.00
- NIKON 135mm f2.8 AIS ... MINT £195.00
- NIKON 180mm f2.8 NIKKOR P ... MINT-CASED £275.00
- NIKON 200mm f4 AI ... MINT- £115.00
- NIKON 300mm f4.5 NIKKOR H (SUPERB CONDITION) ... MINT £295.00
- TAMRON 500mm f8 MIRROR LENS ADAPTALL II ... MINT BOXED £175.00
- NIKON 500mm f4 I/F ED "P" WITH CPU DIGI COMPAT ... MINT- FLT CASE £2,795.00
- NIKON 500mm f8 MIRROR LENS + FILTERS ... MINT CASED £395.00
- NIKON 600mm f4 ED I/F TELEPHOTO AND FLIGHT CASE ... EXC+ £1,795.00
- NIKON 28 - 50mm f3.5 AIS + HOOD ... MINT BOXED AS NEW £275.00
- NIKON 28 - 85mm f3.5/4.5 ZOOM NIKKOR ... MINT CASED £275.00
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- NIKON 35 - 135mm f3.5/4.5 A/F ... MINT £159.00
- NIKON 43 - 86mm f3.5 AI ZOOM ... MINT £99.00
- NIKON 80 - 200mm F4 AI ... MINT £165.00
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Olympus Manual

- OLYMPUS OM4Ti BODY ... EXC++BOXED £299.00
- OLYMPUS OM4 BLACK COMPLETE WITH WINDER II ... MINT- £265.00
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- OLYMPUS OM2 SPOT BLACK ... EXC+ £99.00
- OLYMPUS OM2 BODY CHROME ... MINT-BOXED £149.00
- OLYMPUS OM1N BODY CHROME ... MINT- £125.00
- OLYMPUS OM1 BODY CHROME ... MINT-BOXED £125.00
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- OLYMPUS 28mm f2 ZUIKO LENS ... MINT- £199.00
- OLYMPUS 35mm f2.8 ZUIKO ... MINT- £69.00
- OLYMPUS 50mm f1.8 ZUIKO ... MINT- £45.00
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- TAMRON 500mm f8 MIRROR LENS WITH OLYMPUS MOUNT ... MINT BOXED £175.00
- OLYMPUS 135mm f3.5 ZUIKO ... MINT CASED £75.00
- OLYMPUS 35 - 70mm f4 ZUIKO ... MINT CASED £69.00
- OLYMPUS 35 - 105mm f3.5/4.5 ZUIKO ... MINT £99.00
- OLYMPUS 65 - 200mm F4 ... MINT £149.00
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Nikon D3100

15.1 megapixels · 3.4 fps · 1080p movie mode

up to £65 CASHBACK*

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D3100 + 18-55mm VR
£397.99 Inc £40 Cashback* **£437.99**
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£556.89 Inc £65 Cashback* **£621.89**

CUSTOMER REVIEW: D3100 + 18-55mm VR
'A Superb, entry level DSLR' *Bullwinkle – Essex*



Nikon D90

12.3 megapixels · 4.5 fps · 720p movie mode

D90 From **£538**

D90 Body **£538**
D90 + 18-105mm VR **£679**
D90 + 70-300mm VR **£974**

D90 RECOMMENDED ACCESSORIES:
Nikon MC-DC2 Remote Control **£25.99**

CUSTOMER REVIEW: D90 + 18-105mm VR
'Most fun I have had with a camera in years' *Crispsting – Essex*



Nikon D5100

16.2 megapixels · 4.0 fps · 1080p movie mode

D5100 From **£569.99**

NEW! D5100 Body **£569.99**
NEW! D5100 + 18-55mm VR **£619**

D5100 RECOMMENDED ACCESSORIES:
Nikon EN-EL14 Battery Pack **£39.95**
Nikon ME-1 Microphone **£119**

CUSTOMER REVIEW: D5100 + 18-55mm VR
'Ideal for holidays', 'versatile' *Lionheart – Surrey*



Nikon D7000

16.2 megapixels · 6.0 fps · 1080p movie mode

SAVE UP TO £240 ON RRP

D7000 From **£888**

D7000 Body RRP £1099.99 **£888**
D7000 + 18-105mm VR RRP £1299.99 **£1059.99**

D7000 RECOMMENDED ACCESSORIES:
Nikon MB-D11 Battery Grip **£249**

CUSTOMER REVIEW: D7000 + 18-105mm VR
'Amazing results with high ISOs' *Jeffws – West Sussex*



Nikon D300s

12.3 megapixels · 7.0 fps · 720p movie mode

SAVE UP TO £402 ON RRP

D300s From **£1097**

D300s Body RRP £1499.99 **£1097**
D300s + 16-85mm VR **£1542**

D300s RECOMMENDED ACCESSORIES:
Nikon MC-30 Remote Cord 0.8m **£67.99**
Nikon EN-EL3e Battery **£54.95**
Nikon MB-D10 Battery Grip **£259**

CUSTOMER REVIEW: D300s + 16-85mm VR
'The perfect combo for a Pro-sumer' *Robin – Bristol*



Nikon D700

12.1 megapixels · 5.0 fps · full frame CMOS sensor

D700 From **£1899**

D700 Body **£1899**



Nikon Capture NX2 **£132.99**
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

CUSTOMER REVIEW: D700 Body
'Terrific Full-Frame DSLR' *RichardD300 – North Wales*



Nikon D3s

12.1 megapixels · 9.0 fps · 720p movie mode · full frame CMOS sensor

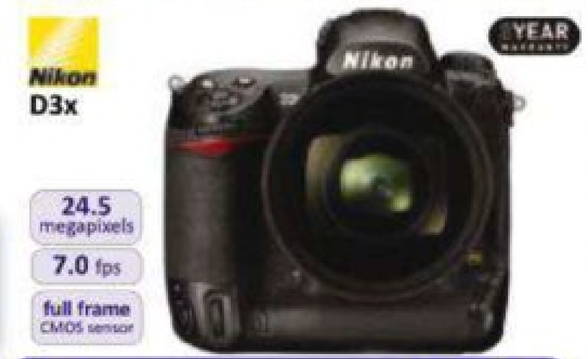
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D3s Body **£3595**

D3s Body RRP £4199 **£3595**

D3s RECOMMENDED ACCESSORIES:
Lee Big Stopper 10x Filter **£91.99**
Nikon EN-EL4a Battery **£99.95**
Nikon SB-900 Speedlight Flashgun **£322.99**
Nikon WT4 Kit inc MH18a + Battery **£609.99**

CUSTOMER REVIEW: D3s Body
'Superb Pro-Camera' *WorcesterWeddings – Worcester*



Nikon D3x

24.5 megapixels · 7.0 fps · full frame CMOS sensor

D3x Body **£5067**

D3x RECOMMENDED ACCESSORIES:
Cokin H250A ND Grad Filter Kit **£51.99**
Nikon 24-70mm f2.8 G AF-S ED **£1227.89**
Nikon 14-24mm f2.8 G AF-S ED **£1317.99**
Nikon 70-200mm f2.8 G AF-S ED VR II **£1633.99**

CUSTOMER REVIEW: D3x Body
'As good as it gets' *Peterthegreat – Kent*

SONY



NEX-5 Silver or Black

14.2 megapixels · 7.0 fps · 1080i movie mode

£50 CASHBACK*

NEX-5 From **£449**

Cashback ends 31.08.11

NEX-5 + 16mm From **£449** From **£399 Inc C/back***
NEX-5 + 18-55mm **£509.99** **£459.99 Inc Cashback***
NEX-5 + 16mm + 18-55mm **£589** **£539 Inc Cashback***



NEX-C3 Silver or Black — NEW!

16.2 megapixels · 5.5 fps · 720p movie mode

NEW! NEX-C3 From **£449**

NEW! NEX-C3 + 18-55mm **£449**
NEW! NEX-C3 + 16mm + 18-55mm **£529**



A35 — NEW!

16.2 megapixels · 7.0 fps · 1080i movie mode

NEW! A35 Digital SLT From **£499**

NEW! A35 Body **£499**
NEW! A35 + 18-55mm **£599**

A850 — 24.6 megapixels

Sony Full Frame DSLRs...

Sony A850 Body **£1999**
Sony A900 Body **£2189.99**



A900 — 24.6 megapixels

Sony A580 Body **£489**
Sony A580 + 18-55mm **£569**



A580 — 16.2 megapixels

Panasonic



G3 — NEW!

16.0 megapixels



GH2 — 16.0 megapixels · 5.0 fps



G10 — 12.1 megapixels



GF2 — 12.1 megapixels

NEW! G3 PRE ORDER NOW From **£464**

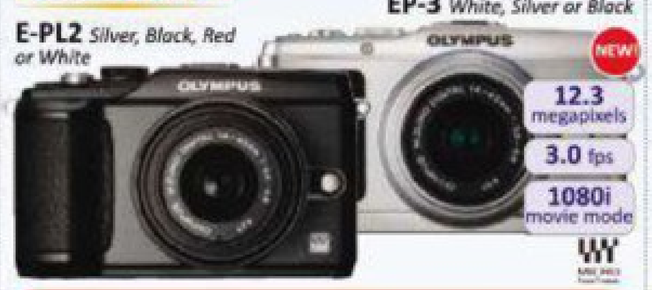
NEW! G3 Body *(Black)* **£464**
NEW! G3 + 14-42mm **£525.99**
GH2 + 14-42mm **£719**
GH2 + 14-140mm **£1049**
GF2 + 14-42mm **£449**
GF2 + 14mm **£449**
GF2 + 14mm + 14-42mm *(Black)* **£539**
G10 + 14-42mm **£349.99**

G SERIES RECOMMENDED ACCESSORIES:
Panasonic DMW-MA1 – FT Lens Mount Adaptor **£130.99**
Panasonic 45-200mm f4.0-5.6 Lumix G Vario (MFT Lens) **£279.99**

OLYMPUS

E-PL2 Silver, Black, Red or White

EP-3 White, Silver or Black — NEW!



12.3 megapixels · 3.0 fps · 1080i movie mode

NEW! E-P3 From **£699**

E-PL2 + 14-42mm II *(Silver, Black, White or Red)* **£469.99**
E-PL2 + 14-42mm II + 40-150mm *(Red)* **£629**
E-PL2 + 14-150mm *(Silver, Black, White or Red)* **£719**

NEW! E-P3 Body **£699**
NEW! E-P3 + 14-42mm **£799**
NEW! E-P3 + 17mm **£799**
NEW! E-P3 + 14-150mm **£1049**
NEW! E-P3 + 14-42mm + 40-150mm **£919**

E-5



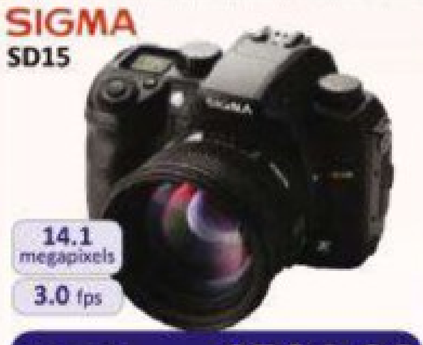
12.3 megapixels · 5.0 fps · 720p movie mode

E-5 Body **£1399**

OLYMPUS LENSES:
Olympus 35mm f3.5 Macro (Four Thirds) **£209.99**
Olympus 40-150mm f4-5.6 (Micro Four Thirds) **£245.99**
Olympus 14-150mm f4.0-5.6 (Micro Four Thirds) **£499.99**
Olympus 75-300mm f4.8-6.7 (Micro Four Thirds) **£659**

SIGMA

SD15



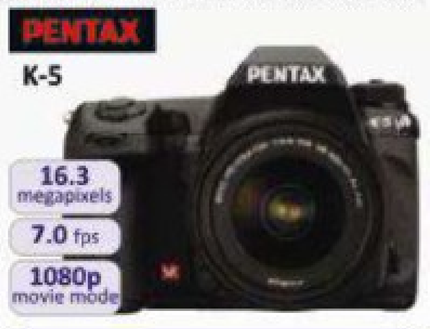
14.1 megapixels · 3.0 fps

SD15 Body **£584.99**

SD15 RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 45MB/Sec SDHC Card **£49.99**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£229.99**

PENTAX

K-5

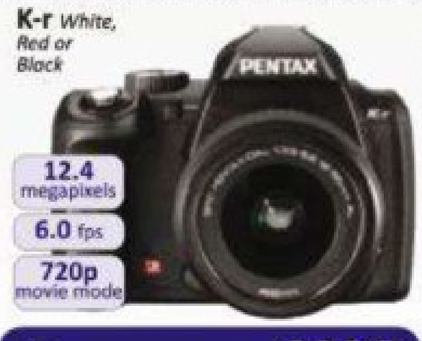


16.3 megapixels · 7.0 fps · 1080p movie mode

K-5 From **£899**

K-5 Body **£899**
K-5 + 18-55mm **£979**
K-5 + 18-55mm + 50-200mm **£1079**
K-5 + 18-135mm **£1379**

K-r White, Red or Black



12.4 megapixels · 6.0 fps · 720p movie mode

K-r From **£398**

K-r + 18-55mm **£398**
K-r + 18-55mm +50-200mm *(Black Only)* **£478**

K-r RECOMMENDED ACCESSORIES:
Pentax AF 360 FGZ Flashgun **£249.99**
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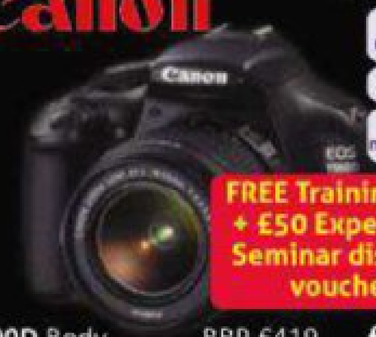
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Canon

EOS 1100D



12.2 megapixels | 3.0 fps | 720p movie mode

FREE Training DVD + £50 Experience Seminar discount voucher†

1100D Body	RRP £419	**£349.99**
1100D + 18-55mm II	RRP £499	**£449**

EOS 600D



18.0 megapixels | 3.7 fps | 1080p movie mode

FREE Training DVD + £100 Experience Seminar discount voucher†

600D Body	RRP £679	**£589.99**
600D + 18-55mm II	RRP £769	**£678**
600D + 18-135mm IS	RRP £949	**£839.99**

1100D From £349.99 | 600D From £589.99

†Terms and Conditions apply. Offer only available on purchases of new EOS 1100D, EOS 600D and EOS 60D Digital SLRs. See our website for more details including how to apply for the DVD plus relevant Seminar Voucher post your purchase. Offer ends 12.10.11.

CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve' *Liz – South West*

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product' *Wheelyjon – Suffolk*

Canon

EOS 550D



AS SEEN ON TV | 18.0 megapixels | 3.7 fps | 1080p movie mode

550D Body	**£528**
550D + 18-55mm IS	**£597.99**
550D + 18-135mm	**£769**
550D + 18-55mm + 55-250mm	**£787.99**

550D From £528

550D RECOMMENDED ACCESSORIES:

Canon LP-E8 Battery	**£44.95**
Canon BG-E8 Battery Grip	**£114.95**

CUSTOMER REVIEW: 550D + 18-55mm IS
★★★★☆ 'Amazing video image' *Rob – Norwich*

Canon

EOS 60D



18.0 megapixels | 5.3 fps | 1080p movie mode | vari-angle live view

FREE Training DVD + £150 Experience Seminar discount voucher†

60D Body	RRP £1049.99	**£796.89**
60D + 18-55mm	RRP £1149.99	**£889**
60D + 18-135mm	RRP £1299.99	**£996.99**
60D + 17-85mm	RRP £1349.99	**£1039.99**
60D + 17-55mm	RRP £1949.99	**£1574.99**

60D From £796.89

60D RECOMMENDED ACCESSORIES:

Canon BG-E9 Battery Grip	**£159.95**

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera' *Adrian – UK*

Canon

EOS 7D



18.0 megapixels | 8.0 fps | 1080p movie mode

SAVE UP TO £681 ON RRP

7D Body	RRP £1699.99	**£1199.99**
7D + 18-135mm	RRP £1999.99	**£1443.99**
7D + 15-85mm	RRP £2399.99	**£1718**

7D From £1199.99

7D RECOMMENDED ACCESSORIES:

Canon BG-E7 Battery Grip	**£149.95**
Canon WFT-E5B Wireless Transmitter	**£449**

CUSTOMER REVIEW: 7D + 15-85mm
★★★★☆ 'Probably the best APS-C DSLR around' *Shuggie – Scotland*

Canon

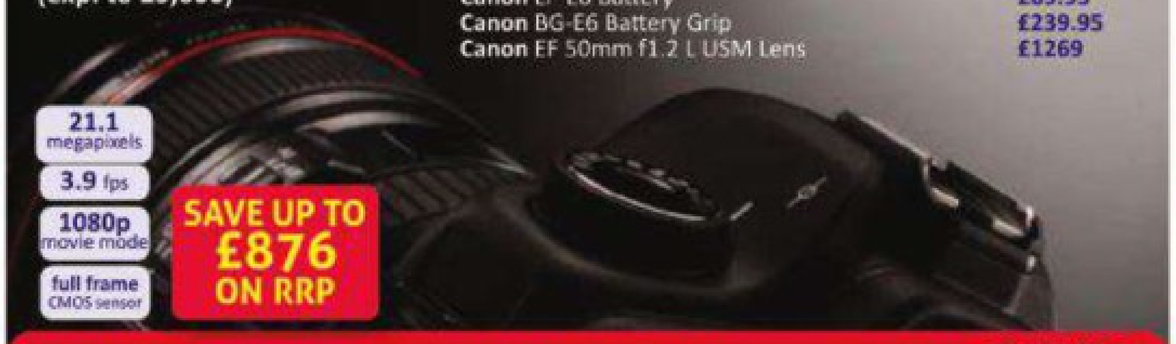
EOS 5D Mark II

- Live View Mode • 9 point AF with 6 extra hidden AF points
- 3" LCD Screen • ISO 6400 (exp. to 25,600)

5D Mark II Body	RRP £2299.99	**£1699**
5D Mark II + 24-105mm f4L IS	RRP £3199.99	**£2323**
5D Mark II + 24-70mm f2.8	RRP £3499.99	**£2649**

5D Mark II RECOMMENDED ACCESSORIES:

Canon RS-80N3	**£44.99**
Canon LP-E6 Battery	**£69.95**
Canon BG-E6 Battery Grip	**£239.95**
Canon EF 50mm f1.2 L USM Lens	**£1269**



21.1 megapixels | 3.9 fps | 1080p movie mode | full frame CMOS sensor

SAVE UP TO £876 ON RRP

5D Mark II Body RRP £2299.99 ONLY £1699

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
★★★★★ 'Awesome IQ and ISO Performance' *JDAatBollington – Cheshire*

Canon

1D Mark IV

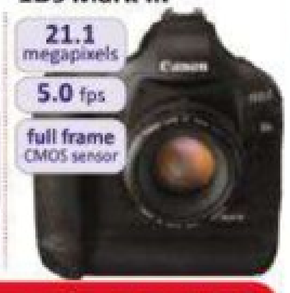


16.1 megapixels | 10.0 fps | 1080p movie mode

SAVE £1302 ON RRP

Canon

1Ds Mark III



21.1 megapixels | 5.0 fps | full frame CMOS sensor

1D MK IV From £3639

1D Mark IV Body RRP £4799.99	**£3639**
1Ds Mark III Body	**£5102.99**

CUSTOMER REVIEW: 1D Mark IV Body
★★★★★ 'Stunning camera' *Zurg – South Wales*

CUSTOMER REVIEW: 1Ds Mark III Body
★★★★★ 'At the top of the game' *Veritas – York*

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8GB	**£49.99**
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SanDisk Extreme: 400x UDMA C/Flash

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64GB	**£489**

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Lexar



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8GB	**£49**
16GB	**£79**
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8GB	**£79**
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Canon Speedlites:



580EX II	320EX	270EX II
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Macrolites:



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Nikon Speedlights:



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SONY Flashguns:



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OLYMPUS Flashguns:



FL50R	FL36R
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PENTAX Flashguns:



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Ringflash:



DRF14 £121.99

Metz Flashguns:



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£59.95	£145	£180	£285

Macro flash:



15 MS-1 £295.99

SIGMA Flashguns:



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£139.99	£229.99



EM-140 DG Macro Flash £299.99

Nissin Flashguns:



Di466	Di622 II	Di866
£81.99	£119	From £195

SUNPAK Flashguns:



PZ42X	PF30X
£99.99	£81.99

Ringflash:



16R Pro £337.99

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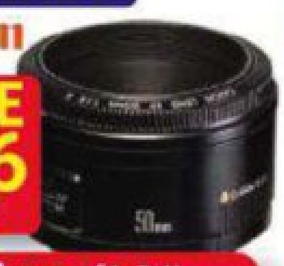
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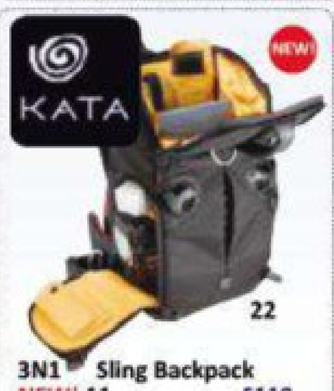
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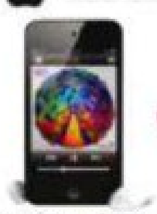


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D-Lite it Kit BXRi Kit

BXRi Series Kits: *BXRi Heads, 2x Portalite Softboxes, 2x ClipLock Stands, 1x Skyport Transmitter, 2x Mains Leads, Head Case and Stand Bag.*

250/250 Twin Head	£754.99
250/500 Twin Head	£849
500/500 Twin Head	£899

Skyport Universal Trigger Set £99.99

D-Lite it Kit Series Kits: *D-Lite it heads, 2x Stands, 2x 66x66cm Softboxes, 1x 16cm Reflector, 2x Carry Cases, 1x Skyport Transmitter, Leads, Cables and User Guide.*

2 Twin Head	£469
2/4 Twin Head	£438.99
4 Twin Head	£549

Prolinca IR Transmitter £56.99

Style RX Series Kits: *Style RX Heads, 2x 16cm Reflectors, 2x ClipLock Stands, 2x Translucent/Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.*

RX600 Twin Head	£1099
RX1200 Twin Head	£1649.99

Ranger Quadra RX Set A £1489

90˚ Reflector £21.99

60˚ Reflector Kit £41.99

Snoot & Grid Set £41.99

83cm Umbrella £24.99

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Lastolite Professional

EzyBalance 12% Grey £14.99

HiLite w/Train £299

Velvet B/grnd £99.99

Background Support £137.99

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50cm	£22.99
75cm	£32.99
95cm	£53.99
120cm	£67.99

5-in-1 Reflector £39.99

Softlite Reflector

White Softlite Reflectors:

	From
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55cm	£80.99
70cm	£111.99

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330 Head £159.99
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Lumen8 Series Kits: *2x Flash Heads, 2x Reflectors, 2x Light Stands, 2x Power Leads, Sync Lead and 2x Kit Bags.*

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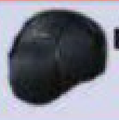
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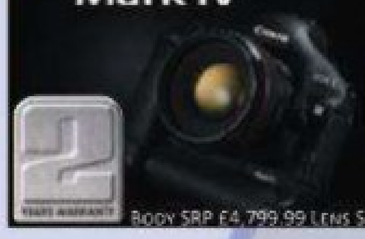


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- SD XC memory card slot
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- D-Movie – full HD (1920 x 1080) movie clips





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Body Only £889.99

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AF-D 16mm f/2.8D Fisheye	£613.99	PC-E 85mm f/2.8D ED Micro	£1,399.99	AF-S 18-105mm f/3.5-5.6G VR	£199.99
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PC-E 45mm f/2.8D ED Micro	£1,419.99	AF-S 500mm f/4G ED VR	£5,999.99	AF-S 55-300mm f/4.5-5.6G VR	£279.99
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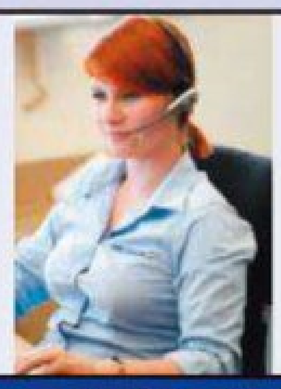
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LCD Screen	3.0"	FPS	3.8
Live View	✓	Card Type	SD

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LCD Screen	3.0"	FPS	3
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LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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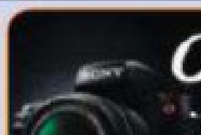


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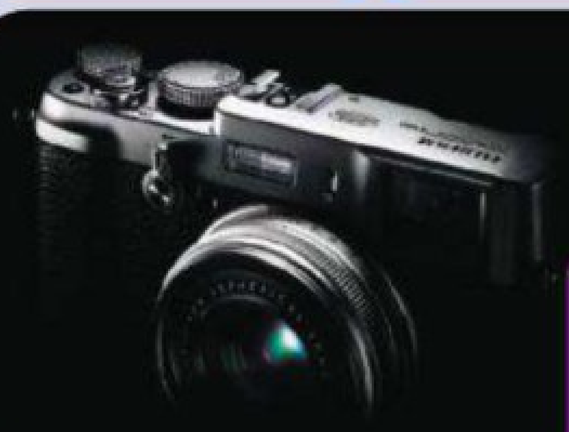


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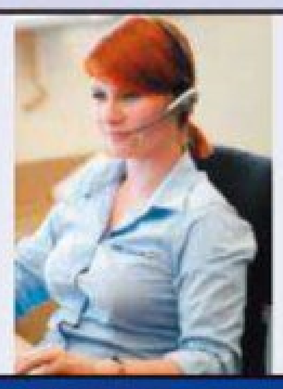
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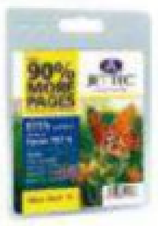
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T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 **220ml** £69.99

EPSON Stylus Pro 7800, 7880, 9800:
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 **110ml** £44.99
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 **220ml** £69.99

Please call or check our website for further details

E&OE. Prices may be subject to change, but hopefully not!



Canon Compatibles

BCi3e Black 26ml	£2.99
BCi6 B/C/M/Y 15ml	£2.99
BCi6 PC/PM/R/G 15ml	£2.99
PGi5 Black 29ml	£5.99
CLi8 Black 15ml	£4.99
CLi8 B/C/M/Y/PC/PM 15ml	£4.99
PGi520 Black 19ml	£5.99
CLi521 B/C/M/Y/GY 9ml	£4.99
BCi10 Black (3 pack)	£4.99
BCi15 Black (2 pack)	£4.99
BCi15 Colour (2 pack)	£5.99
BCi24 Black 9ml	£1.99
BCi24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
CL38 Colour 12ml	£12.99
CL40 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99

Canon Originals

BCi3e Black 26ml	£10.99
BCi6 B/C/M/Y 13ml	£9.99
BCi6 PC/PM/R/G 13ml	£9.99
PGi5 Black 26ml	£12.99
CLi8 B/C/M/Y 13ml	£11.99
CLi8 PC/PM/R/G 13ml	£11.99
PGi7 Black 25ml	£11.99
PGi9 Clear 191ml	£11.99
PGi9 PB/MB/C/M/Y 14ml	£10.99
PGi9 PC/PM/R/G/GY 14ml	£10.99
PGi520 Black 19ml	£9.99
CLi521 B/C/M/Y/GY 9ml	£8.99
PGi525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£19.99
KP-36IP Ink & Paper	£12.99
KP-108IP Ink & Paper	£29.99

Many more in stock!

Dell Compatibles

Series 1 Black (T0529)	£11.99
Series 1 Black (T0530)	£12.99
Series 5 Black (M4640)	£11.99
Series 5 Black (M4646)	£12.99

Many more in stock!



HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
No.78 Colour 36ml	£9.99
No.88XL B/C/M/Y each	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.363 Set of 6	£24.99

HP Originals

No.21 Black 5ml	£11.99
No.22 Colour 5ml	£14.99
No.38 All Colours 27ml each	£26.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£18.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£8.99
No.363 Set of 6	£39.99
No.364 Black 6ml	£8.99
No.364 PB/C/M/Y 3ml each	£7.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£16.99
No.920XL Black 49ml	£19.99
No.920XL C/M/Y 6ml each	£8.99
No.940XL Black 49ml	£23.99
No.940XL C/M/Y 16ml each	£15.99

Many more in stock!



Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£10.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
No.44 Black	£18.99
No.100XL Black	£18.99
No.100 Black	£12.99
No.100 Cyan / Mag / Yellow	£7.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC985 Black	£3.99
LC985 C/M/Y	£2.99
LC985 Set of 4	£11.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£11.99
ESP Black & Colour Ink	£17.99

Many more in stock!

PHOTOGRAPHIC PAPERS

ILFORD

As an ***Ilford Pro Centre***, we stock the complete range of Ilford Galerie papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

Limited Edition Selection Pack, 60 sheets	£39.99
Smooth Gloss 290g, 6x4, 100 sheets	£17.99
Smooth Gloss 290g, 7x5, 100 sheets	£23.99
Smooth Gloss 290g, A4, 25 +25 FREE	£12.99
Smooth Gloss 290g, A4, 100	£39.99
Smooth Gloss 290g, A3, 25 sheets	~~£27.99~~ £20.00
Smooth Gloss 290g, A3+, 25 sheets	£29.99
Smooth Pearl 290g, 6x4, 100 sheets	£17.99
Smooth Pearl 290g, 7x5, 100 sheets	£23.99
Smooth Pearl 290g, A4, 25 +25 FREE	£12.99
Smooth Pearl 290g, A4, 100	£39.99
Smooth Pearl 290g, A3, 25 sheets	~~£27.99~~ £20.00
Smooth Pearl 290g, A3+, 25 sheets	£29.99
Gold Fibre Silk 310g, A4, 50 sheets	£39.99
Gold Fibre Silk 310g, A3+, 50 sheets	£79.99
Heavyweight Matt 200g, A4, 50 sheets	£12.99
Smooth Fine Art 190g, A4, 10 sheets	£12.99
Smooth Fine Art 190g, A3+, 10 sheets	£29.99
Smooth Lustre Duo 280g, A4, 25 sheets	£14.99
Smooth Lustre Duo 280g, A3+, 25 sheets	£39.99

ICC profiles available for all Ilford papers

Hahnemühle FINEART

Established in 1584, the Hahnemuhle name is synonymous with fine art printing. Full range now available at Premier Ink.

Sample Pack 14 sheets, A4	£9.99
Albrecht Durer 210g, A4, 25 sheets	£22.99
Photo Rag 308 308g, A4, 25 sheets	£29.99
Photo Rag Pearl 320g, A4, 25 sheets	£32.99
Photo Rag Baryta 315g, A4, 25 sheets	£34.99
Fine Art Pearl 285g, A4, 25 sheets	£32.99
Fine Art Baryta 325g, A4, 25 sheets	£32.99
NEW Protective Spray 400ml	£16.99

PermaJet

As a ***PermaJet Premier Stockist***, we supply the ENTIRE PermaJet range, including Baryta, Smooth and Textured Fine Art and Canvas. Below is just a selection.

Sample Pack 25 sheets, 5 different papers!	£11.99
NEW Ultra Pearl 295g, A4, 25	£12.99
Digital Gloss or Oyster 271g, 6x4, 50	£7.99
Digital Gloss or Oyster 271g, 7x5, 50	£10.99
Digital Gloss or Oyster 271g, A4, 50	£19.99
Digital Gloss or Oyster 271g, A3, 25	£21.99
Digital Gloss or Oyster 271g, A3+, 25	£29.99
Double Sided Oyster 285g, A4, 25	£26.99
Double Sided Matt 250g, A4, 100	£26.99
Matt Proofing 160g, A4, 150	£19.99
Matt Plus 240g, A4, 25	£9.99
Fibre Base Gloss 295g, A4, 25	£24.99
NEW Fibre Base Distinction 380g, A4, 25	£25.99
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Smooth Fine Art Portrait 300g, A4, 25	£26.99
Textured FineArt Artist 210g, A4, 25	£19.99
Textured Fine Art Parchment 285g, A4, 25	£21.99
Canvas Artistic 400g, A4, 10	£14.99

ICC profiles available for all PermaJet papers

Fotospeed DIGITAL

As an ***Official Fotospeed Stockist***, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

Sample Pack 14 sheets, 7 different papers!	£9.99
Pigment Friendly Gloss 270g, A4, 50 +15 FREE	£19.99
Pigment Friendly Lustre 270g, A4, 50 +15 FREE	£19.99
Pigment Friendly Satin 270g, A4, 50 +15 FREE	£19.99
Pigment Friendly Matt Duo 200g, A4, 100	£24.99
NT Natural Textured 315g, A4, 20	£17.99
NST Natural Soft Textured 315g, A4, 20	£17.99
HWS High White Smooth 315g, A4, 20	£19.99
NEW Platinum Baryta 300g, A4, 20	£22.99

ICC profiles available for all Fotospeed papers

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16GB	30MB/s	~~£70.06~~ £44.39

Sandisk Extreme 60MB/s

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16GB	60MB/s	~~£116.19~~ £69.99
32GB	60MB/s	~~£208.89~~ £139.99

Extreme PRO 90MB/s

16GB	90MB/s	~~£216.72~~ £129.99
32GB	90MB/s	~~£384.27~~ £249.99
64GB	90MB/s	~~£719.58~~ £479.99

SECURE DIGITAL

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8GB	5MB/s	~~£21.10~~ £12.49
16GB	5MB/s	~~£39.39~~ £24.99

Sandisk Ultra C4: 15MB/s

2GB	15MB/s	~~£9.57~~ £5.99
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8GB	15MB/s	~~£27.85~~ £14.79
16GB	15MB/s	~~£57.22~~ £29.29

Extreme HD Video C6: 20MB/s

4GB	20MB/s	~~£21.33~~ £12.99
8GB	20MB/s	~~£37.42~~ £21.29
16GB	20MB/s	~~£72.02~~ £41.59

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4GB	30MB/s	~~£31.55~~ £21.79
8GB	30MB/s	~~£64.84~~ £31.99
16GB	30MB/s	~~£103.58~~ £67.79
32GB	30MB/s	~~£192.57~~ £132.79

USB Pen Drives

2GB	Sandisk	~~£8.84~~ £5.89
4GB	Sandisk	~~£11.44~~ £7.29
8GB	Sandisk	~~£20.08~~ £13.99
16GB	Sandisk	~~£37.35~~ £24.99

xD Picture Cards

1GB	Olympus	~~£18.99~~ £11.99
2GB	Olympus	~~£24.99~~ £14.99

Memory Cases

A range of protective shock resistant rubber lined memory card cases to keep your memory cards safe and secure

Vanguard 3D £2.99
4 cards, with keychain

Kenro MC5 £6.99
2 cards, 8 AA batteries

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£CALL
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LI10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For **Canon** 7D/5DMkII:	£119.99		
+1x LP-E6:	£144.99	+2x LP-E6:	£169.99
For **Canon** 30/40/50D:	£99.99		
+1x BP-511:	£111.99	+2x BP-511:	£123.99
For **Canon** 450/500/1000D:	£69.99		
+1x LP-E5:	£78.99	+2x LP-E5:	£87.99
For **Canon** 550D:	£99.99		
+1x LP-E8:	£114.99	+2x LP-E8:	£129.99
For **Nikon** D80/D90:	£94.99		
+1x EN-EL3E:	£109.99	+2x EN-EL3E:	£124.99
For **Nikon** D300/D700:	£129.99		
+1x EN-EL3E:	£144.99	+2x EN-EL3E:	£159.99
For **Sony** A200/A350:	£69.99		
+1x EN-EL3:	£88.99	+2x EN-EL3:	£107.99

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£39.99



P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99



We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Filters (84mm wide)

Circular Polarizing	£29.99
Infra Red R72	£29.99
ND2	£9.99
ND4	£9.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated *NEW*	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated *NEW*	£11.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Cool Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Light Red Graduated	£11.99
Dark Red Graduated	£11.99
Light Green Graduated	£11.99
Dark Green Graduated	£11.99
Light Yellow Graduated	£11.99
Dark Yellow Graduated	£11.99
Starburst x4/6/8, each	£12.99
Close-Up +1/2/4, each	£12.99
Fog Light/Strong, each	£9.99
Diffuser Light/Strong, each	£9.99
Spot White/Clear, each	£9.99
80A, 80B, 80C, each	£9.99
81A, 81B, 81C, each	£9.99
82A, 82B, 82C, each	£9.99
85A, 85B, 85C, each	£9.99
Red, Orange, each	£9.99
Yellow, Green, each	£9.99

Many more P-Type filters in stock!

P-Type Neutral Density Filter Kit £49.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels



These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.



£29.99

CLEANING

Sensor Cleaning - DRY

Sensor Loupe 7X with LED	£69.99
ZEEion Anti-static Blower	£37.99
SL788 Arctic Butterfly	£69.99

Sensor Cleaning - WET

Cleaning Solution (7.5ml)	£15.99
Cleaning VSwabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99

Camera / Lens Cleaning

Kenair Master Kit	£15.99
Kenair Spare Aerosol	£9.99
LensPen Original	£9.99
Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99
Kood Hurricane Blower	£3.99
Camlink 5-in-1 Clean Kit	£4.29

Massive range of cleaning equipment on our website and in stock.

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA	1000mAh Duracell	£6.99
AA	2450mAh Duracell	£6.99
AA	2700mAh GP	£9.99
AA	2850mAh Ansmann	£13.99
AA	2900mAh Delkin	~~£14.99~~ £9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA	850mAh equivalent (4)	£5.99
AA	2050mAh equivalent (4)	£7.99

Ultimate Lithium



Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA	Ultimate Lithium (4)	£6.99
AA	Ultimate Lithium (4)	~~£7.99~~ £5.99

Universal Charger

The *NEW* Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.



£24.99

Li-Ion Charger

A universal Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
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CRV3 Energizer Lithium (1)	£5.99
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CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm	UV / Haze	£6.99
52mm	UV / Haze	£6.99
55mm	UV / Haze	£7.99
58mm	UV / Haze	£8.99
62mm	UV / Haze	£9.99
67mm	UV / Haze	£10.99
72mm	UV / Haze	£11.99
77mm	UV / Haze	£14.99
82mm	UV / Haze	£17.99
86mm	UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm	Circular Polarizing	£18.99
52mm	Circular Polarizing	£19.99
55mm	Circular Polarizing	£21.99
58mm	Circular Polarizing	£24.99
62mm	Circular Polarizing	£27.99
67mm	Circular Polarizing	£31.99
72mm	Circular Polarizing	£36.99
77mm	Circular Polarizing	£41.99
82mm	Circular Polarizing	£46.99
86mm	Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm	Skylight	£7.99
55mm	Skylight	£8.99
58mm	Skylight	£9.99
62mm	Skylight	£10.99
67mm	Skylight	£11.99
72mm	Skylight	£13.99
77mm	Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).

52mm	ND4 / ND8	£11.99
55mm	ND4 / ND8	£12.99
58mm	ND4 / ND8	£14.99
62mm	ND4 / ND8	£17.99
67mm	ND4 / ND8	£22.99
72mm	ND4 / ND8	£29.99
77mm	ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm	Close-Up Set	£26.99
55mm	Close-Up Set	£29.99
58mm	Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm	Starburst x4/6/8, each	£11.99
58mm	Starburst x4/6/8, each	£15.99
67mm	Starburst x4/6/8, each	£21.99
72mm	Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm	2.0X or 0.5X converter	£35.99
55mm	2.0X or 0.5X converter	£37.99
58mm	2.0X or 0.5X converter	£39.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

FaderND

Lord of the DARK

A new and innovative solution to carrying multiple Neutral Density filters - one ND filter with an adjustable range from 2 to 8 stop reduction!

LightCraftWorkshop FaderND Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new **Mk II** version features both imporvied optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

FaderND MkII (2-8 stop)

52mm	FaderND MkII	£56.99
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58mm	FaderND MkII	£62.99
62mm	FaderND MkII	£69.99
67mm	FaderND MkII	£79.99
72mm	FaderND MkII	£89.99
77mm	FaderND MkII	£99.99

ND500MC (fixed 9 stop)

77mm	ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of immitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.



34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
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Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

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Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm
55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
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Extension Bellows



Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

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24 F2.8	£379
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28-200 F3.5/5.6 USM £249
28-300 F3.5/5.6 L £999
35-70 F3.5/4.5 £69
55-250 F4.5/5.6 U £149
70-200 F4 L U £449
70-210 F4 £99
70-210 F3.5/4.5 £149
70-300 F4/5.6 IS U M- £329
70-300 F4/5.6 DO M- £599
75-300 F4/5.5 IS U £249
75-300 F4.5/5.6 MKIII M- £89
80-200 F4.5/5.I6 II £69
85 F1.2 LII M- box £1399
100 F2 U M- £329
100-300 F4.5/5.6 U £149
180 F3.5 L U box £899
200 F2.8 U LII £579
300 F4 IS U L M- box £999
300 F4 IS U L £949
400 F4 DO M- box £4499
400 F5.6 L £899
1.4x ext MKII £249
1.4x conv MKI £199
Tripod mount A(B) box £69
VG-10 EOS 5 £19
NCE2 charger £149
Angle finder C £139
PB-E2 EOS1/1V/3 drive £99
PL-2 Circ Pol £129

SIGMA CAF

8-16 F4.5/5.6 DC box £429
10-20 F4.5/5.6 DC box £369
17-35 F2.8/4 EX box £179
18-125 F3.8/5.6 OS £249
28-135 F3.5/5.6 £89
70-200 F2.8 EX £449
105 F2.8 EX DG £329
120-300 F2.8 EX DG £1399
120-400 F4.5/5.6 OS £529
135-400 F4.5/5.6 DG £349
150 F2.8 DG M- £429
170-500 F5/6.3 £449
2x EX conv £139
2x conv EX £119

OTHER CAF

TAM 70-300 F4/5.6 Di £99
TAM 90 F28 Di £269
TAM 200-400 F5.6 £279
TOK 16-50 F2.8 ATX M- £449
TOK 50-135 F2.8 DX box £449
Teleplus 2x MC7 £69
Kenko ext tube set DG £110

CANON FLASH

270EX £99
380EX £99
420EX £99
430EX MKII M- box £179
540EZ box £79
550EX box £179
580EX £269
ML-3 ring not digital £99
LC-4 set £149

CANON FD

F1N AE body £299
F1 body early £199
A1 body £79
T90 Body £79
T70 Body £39
AE-1 P Chr £69
AT body chr £49
24 F2.8 £69
28 F2.8 £39
35-70 F3.5/4.5 £39
35-70 F4 £39
50 F1.8 £20
50 F3.5 Macro £99
50 F3.5 Mac + Tube £149
70-150 F4.5 £29
70-210 F4 £69
80-200 F4 £69
100 F4 Macro £199
100-300 F5.6 £99
135 F3.5 £29
300 F4 hood/ filter £179
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2X B Extender £69
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TOR 60-300 F4/5.6 £69
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CANON FLASH

244T £29 277T £39
299T £49
300TL £49

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G1 body Titanium £199
35-70 F3.5/5.6 blk box £449
90 F2.8 Silv £149
TLA30 flash £39

CONTAX SLR

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XPan 1 body £599
90 F4 lovely £449

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PM90 prism £199
WLF early £49
A12 late black £149
Polaroid Back 100 £39
50 F4 CF FLE £599
50 F4 CF £599
50 F4 Black T* £299
80 F2.8 CB £449
100 F3.5 CF opt blem £349
135 F5.6 CF + mac bell £799
150 F4 CFi M- £899
150 F4 CFI £649
150 F4 CF £399
150 F4 black T* £199
150 F4 chrome £169
Teleplus 2x conv £69

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CL body £299
90 F2 blk £649
SF-20 blk box £99
CF FLash £69
Minilux Zoom £169

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R4 body chr £199

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Minolta Flashmeter V £179
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Sekonic Flashmate £89

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645 Pro TL inc 80 F2.8 N + FE401 Prism + Pro Winder £549
645 Pro SV Kit inc 80 F2.8 N + SV Prism + 120 RFH + Winder Box £449
645 Pro + 80 F2.8 N + 120 RFH + FE401 £479
645 Pro TL Body £269
645 Pro Body £199
45 F2.8 N M- Box £279
50 F4 Shift M- Box £399
50 F4 Shift £349
55 F2.8 N £199
70 2.8 C leaf £99
80 F2.8 N £99
80 F4 mac + tube £299
105-210 F4.5 ULD C £299
110 F2.8 N £129
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150 F4 C £99
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C330S body + WLF M- £299
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C330 F Body + WLF £169
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135 F4.5 late £149
250 F6.3 serviced £249
Poroflex £49
Hood £20
Paramender £79

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7II black M- box £899
7II black £799
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80 F4 M- £699
150 F4.5 L M- £399
150/210 VF £149
Panoramic kit £49

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Pro S body £179
Pro S body scruffy £99
Prism early £99
Chimney £69
37 F4.5 fisheye £449
50 F4.5 serviced £249
140 F4.5 macro £299
150 F4 mint box £199
180 F45.5 KL £249
180 F4.5 C £149
Ext tube 1 £69
Ext tube 2 £69
Ext tube 45 mint box £99
Teleplus 2x conv £69

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RZ67 Pro II + 110 + RFH £699
RZ Pro + 90 + RFH £599
RZ Pro II body £349
RZ Pro body £199
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No 1 ext tube £99
FE701 prism AE £299
Polaroid back £49
120 backs £39
L Grip £79
Left hand grip £49

MANFROTTO

441 carbon fibre £199
444 carbon fibre £199

METZ

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45CL4 AA £69

MINOLTA AF

Dynax 9Xi body £99
Dynax 800Si QD body £99
Dynax 7 Body £99
Dynax 800Si body £79
Dynax 700Si body £69
Dyn 600Si QD body £69
Dynax 600Si body £69
Dynax 60 body £49
Dynax 505Si Super b/o £49
Dynax 500Si or 505Si ea. £49
Sony 18-70 F3.5/5.6 £69
18-70 F3.5/5.6 £69
Sony 20 F2.8 £349
28 F2.8 £89
Sony 28-75 F2.8 £369
28-80 F3.5/5.6 £39
50 F2.8 macro £229
Sony 50 F2.8 macro £299
Sony 75-300 F4.5/5.6 £129
75-300 F4.5/5.6 £99
100-300 F4.5/5.6 £149
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VC7 (Dynax 7) £79
VC700 (700/800Si) £39
3600HSD flash £129
5200i £69
5400HS £99
5600HSD flash M- £229

SIGMA MIN AF

18-50 F3.5/5.6 DC £59
20-40 F2.8 EX £199
24-135 F2.8/4.5 £149
24-70 F2.8 EX DG Mint £369
28-70 F2.8 EX box £169
28-300 F3.5/6.3 DG M- £199
28-300 F3.5/5.6 DG box £169
70-300 APO mac Super £119
70-300 F4/5.6 DG mint £79
170-500 F5/6.3 £399
VIV 19-35 F3.5/4.5 £99
TAM 18-200 F3.5/6.3 Di £139
TAM 28-200 F3.8/5.6 XR £99
TAM 28-200 boxed £69
TAM 70-300 F4/5.6 Di £99

NIKON AF

F6 body M- box £899
F5 body box £399
F5 body scruffy £199
F4E body £299
F100 body box £199
F90X body £69
F80 body blk £69
F50 body £39
F55 body £39
F65 body £39
F60 body £49
F801 body £29
F601 body £29
10.5 F2.8 AFD M- £449
12-24 F4 AFS DX £649
14-24 F2.8 AFS M- box £1139
16-85 F3.5/5.6 VR M- box £429
17-35 F2.8 AFS M- box £999
17-55 F2.8 DX £799/899
18-35 F3.5/4.5 AFD M- £279
18-55 F3.5/5.6 VR £99
18-55 F3.5/5.6 £79
18-70 F3.5/4.5 £139
18-105 F3.5/5.6 VR M- £169
18-135 F3.5/5.6 G £149
18-200 F3.5/6.3 VR £439
24 F2.8 M- box £299
24-85 F2.8/4 AFD £379
24-120 F3.5/5.6 VR G £199
28-70 F3.5/4.5 AFD £99
28-80 F3.5/5.6 AFD £69
28-100 F3.5/5.6 G £79
28-105 F3.5/4.5 £199
28-200 F3.5/5.6 AFD £199
35 F1.8 DX M- £159
50 F1.4 G M- box £269
55-200 F4.5/5.6 VR £169
60 F2.8 AFD £249
60 F2.8 AF (non D) £199
70-210 F4/5.6 £89
70-300 F4.5/5.6 VR £349
70-300 F4/5.6 ED £199
70-300 F4.5/5.6 G £59
80-200 F2.8 AF £799
80-200 F2.8 AFD N £699
80-200 F2.8 1 touch £399
80-400 F4.5/5.6 VR £999
85 F1.4 AFD M- box £799
85 F3.5 AFD M- £359
105 F2.8 VR box £579
180 F2.8 AFD M- box £479
180 F2.8 AFD £399
200-400 F4 box £379
300 F4 AFS box £869
300 F4 non AFS £499
500 F4 AFS VR M- £5399
500 F4 AFS £3999
TC17EII £249
TC20EII M- £199
TC20E £169

SIGMA NAF

10-20 F4/5.6 M- box £369
12-24 F4/5.6 EX DG box £399
14 F2.8 EX opt blem £299
15-30 F3.5/4.5 DG £249
17-35 F2.8/4 EX £179
17-70 F2.8/4.5 DC £199
18-50 F2.8 EX DC £239
18-125 F3.8/5.6 £139
18-200 F3.5/5.6 DC £139
20 F1.8 EX DG £299
24 F1.8 EX DG £299
28-135 F3.8/5.6 £79
28-200 F3.8/5.6 £49
28-300 F3.5/5.6 £169
30 F1.4 EX DC box £299
55-200 F4/5.6 DC Mint £69
70-200 F2.8 EX DGII £499
70-200 F2.8 EX £449
70-300 APO mac £119
70-300 f4/5.6 DG £79
80-400 F4.5/5.6 OS £549
105 F2.8 EX DG £319
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150-500 F5/6.3 DG £749
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18-200 F3.5/6.3 DII £149
19-35 F3.5/4.5 Mint £89
24-135 F3.5/5.6 box £149
28-200 XR Di mint box £129
28-200 F3.5/6.3 XR £79
28-300 F3.5/6.3 DII VC £299
55-200 F4/5.6 DII £49
70-300 F4/5.6 Di box £99
70-300 F4/5.5 A17 £99
90 F2.8 box £249
COSINA 19-35 F3.5/4.5 £69
COS 100-400 F4.5/6.7 £149
TOK 12-24 F4 M- box £379
TOK 28-105 F3.5/4.5 £79
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DW-30 (WLF for F5) £139
SB-25 £79
SB-28 £99
SB-28DX £99
SB-29 ringflash £149
SB-30 £69
SB-50DX £49
SB-600 £179
SB-700 mint box £239
SB-800 box £239
SBR-200 £129
SD-8A box £79
SU-800 M- box £249
MB-10 (F90X) £29
MB-15 (F100) £69
MB-16 (F80) £39
MB-40 (F6) M- box £149

NIKON MF

FM2n Body Chr M- Box £299
F2 chr + DP1 Prism £279
F2 Blk + DP1 Prism £279
FM2n b/o chr/blk £239
F + plain prism chr £149
F3 body £149
FA body black £99
FE body black £89
28 F2.8 AI box £169
28 F2.8 AI box £129
28 F3.5 Shift £449/549
28 F3.5 AI £99
35 F2.8 shift early £249
35-105 F3.5/4.5 AIS box £199
50 F1.4 AI £169
50 F1.8 AI £89
80-200 F4 AIS £199
100-300 F5.6 AIS £149
105 F2.5 AI box £179
135 F2.8 F Series £49
135 F3.5 AI £65
300 F2.8 AIS £899
300 F4.5 AIS dent filt £149
400 F3.5 ED AIS £1499
400 F5.6 ED AIS £799
500 F8 early £249
TC200 converter £59
TC201 converter £99
TC300 Converter £99
SB-15 £39
SB-16 £79
SB-16A £79
SB-17 fit F3 £49
DW-3 WLF fit F3 £79

OLYMPUS OM

OM4Ti blk body M- £499
OM4Ti blk body £239
OM-4 blk body £149
OM-2N body chr £169
OM-2SP body blk £149
OM-1 body chr £99
OM-10 chr body £49
24 F2.8 £149
28 F3.5 £49
28-48 F4 £129
35 F2.8 shift £279
35-105 F3.5/4.5 £149
50 F1.4 £79
70-150 F4 £89
135 F4.5 mac M- box £249
400 F6.3 £399
F280 flash £69
Man ext tube 7 £24
Man ext tube 14 £24
Man ext tube 25 £24
Auto ext tube 14 £39
Auto ext tube 25 £39

PENTAX 35mm AF

Z1P body £99
MZS body £269
MZ5 body £79
MZ5N body £79
MZ20 body £29
MZ30 body £29
10-17 F3.5/4.5 M- £329
12-24 F4 M- box £499
16-50 F2.8 mint box £549
18-55 F3.5/5.6 £49
18-135 F4.5/5.6 £419
43 F1.9 silv M- box £499
50-200 F4/5.6 £69
55 F1.4 SDM M- £499
55-300 F4.5/5.6 DA M- £239
77 F1.8 LTD £599
60-250 F4 SDM £849
200 F2.8 FA £499
AF360FGZ flash M- box £179
500FTZ flash £99

SIGMA PKAF

8 F4 EX M- box £329
8-16 mint box £399
10 F2.8 mint unused £399
10-20 F4.5/5.6 EX DC £329
12-24 F4.5/5.6 EX M- £399
17-70 F2.8/4.5 OS DC £279
18-50 F2.8 EX DC mac £199
24-70 F2.8 EX DG mint £339
24-70 2.8 EX £229
30 F1.4 EX DC Mint £299
50 F2.8 EX DG M- £179
120-400 F4/5.6 OS £529
150-500 F5/6.3 DG mint £749
170-500 F5/6.3 M- £449
1.4x EX DG conv £169
TAM 17-35 F2.8/4 £119
TAM 18-200 XR DII £139
TAM 90 F2.8 M- box £279
TOK 20-35 F2.8 ATX £249

PENTAX 35mm MF

LX + FA1 £249
P30 body £69
28-50 F3.5/4.5 PK £69
35-70 F3.5/4.5 PK £49
40-80 F2.8/4 PK £69
50 F1.7 PK £49
50 F2 PKA £49
50 F4 macro PK £129
55 F1.8 PK £39
135 F3.5 compact PK £49
300 F4 £199
Rear converter PT62 £69
Auto bellows including copy attachment £169
Auto ext tube set box £69

PENTAX 645AF

645NII body £599
645N body £299
120 insert £79

PENTAX 645MF

35 F3.5 £349
45 F2.8 £249
55 F2.8 M- £299
80-160 F4.5 £299
120 F4 macro £299
135 F4 Leaf £249
150 F3.5 EX++ £269
200 F4 box £199
200 F4 £149
1.4x converter £199
2x converter £199
Ext tube set £99
120 Insert M- box £69

PENTAX 67

67 MU + metered prism + 105 F2.4 latest £699
67 MU body just serviced £299
75 F4.5 latest box £249
75 F4.5 shift £449
100 F4 mac latest £449
135 F4 mac early £149
150 F2.8 early £139
165 F2.8 £149
165 F4 leaf £329
200 F4 latest £299
200 F4 early lovely £149
300 F4 early scruffy £169
300 F4 latest £379
Wooden grip II £119
Wooden grip £99

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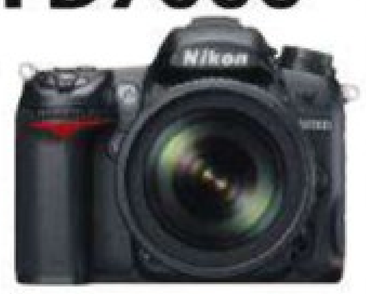
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18-55 f3.5/5.6 ALII DA no box NEW £69
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105mm F3.5 E ..... E++ £89
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135mm F4 PE ..... E++ £249
150mm F3.5 E ..... As Seen / Unused £39 - £149
200mm F4.5 E ..... As Seen / Unused £79 - £249
200mm F4.5 PE ..... E+ / Unused £129 - £279
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250mm F5.6 E ..... As Seen / E++ £79 - £159
250mm F5.6 PE ..... E++ £199
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Polaroid Mag Ei ..... Unused £59
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65mm F4 PG ..... E+ £129
110mm F4 PG Macro ..... E+ / E++ £199 - £249
150mm F4 PG ..... E++ £139
250mm F5.6 PG ..... Unused £299
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Polaroid Mag G ..... E+ / Unused £30 - £69
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50mm F3.5 S ..... E+ / E++ £99 - £149
65mm F4 PS ..... E+ / Unused £99 - £249
110mm F4 PS Macro ..... E+ / E++ £199 - £249
135mm F4 PS Macro ..... Unused £329
150mm F3.5 S ..... As Seen / E++ £39 - £99
150mm F4 PS ..... As Seen / Mint £69 - £179
200mm F4.5 PS ..... Exc £149
200mm F4.5 S ..... E++ £129
250mm F5.6 PS ..... E++ £249
2x Teleconverter S ..... E++ £99
SQA 120 Mag ..... E+ £29
SQA 220 Mag ..... Exc / E++ £25 - £59
SQA 220J Mag ..... E+ / Unused £49 - £75
Polaroid Mag S ..... E+ / E++ £35 - £49
AE Prism Finder S ..... E+ / E++ £99 - £149
45DS Prism Finder ..... E+ / E++ £89 - £95
Prism Finder S ..... E+ / Unused £49 - £89
Motordrive SQi ..... E+ £119
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Extension Tube S18 ..... E++ £59
Proshade S ..... E+ / Unused £25 - £59

Canon EOS



EOS 1V + E2 Booster ..... E+ £379 - £399
EOS 1V Body Only ..... E+ £349
EOS 1N RS Body Only ..... E+ £349
EOS 1N + E1 Booster ..... E+ / E++ £199 - £249
EOS 1N Body Only ..... E++ £169
EOS 1 + E1 Booster ..... As Seen / Exc £99 - £139
EOS 1 Body Only ..... E+ / E++ £100 - £179
EOS 3 Body Only ..... As Seen / Mint- £99 - £159
EOS 30 Body + BP300 Grip ..... E++ £99
EOS 30 Body Only ..... E+ / E++ £49 - £79
EOS 30E Body Only ..... As Seen £39
EOS 33 + 28-90mm ..... E+ £109
EOS 33 Body Only ..... E++ £79
EOS 5 + VG10 Grip ..... E+ / E++ £49 - £69
EOS 5 Body Only ..... Exc / E++ £39 - £59
EOS 5 QD + VG10 Grip ..... E++ £69
EOS 5 QD Body Only ..... E+ / E++ £59 - £69
EOS 50 + BP50 Grip ..... E++ £49
EOS 50E + BP50 Grip ..... E+ £59 - £69
EOS 50E Body Only ..... E+ / E++ £39 - £59
EOS 600 + 28-70mm EF ..... As Seen £39
10-22mm F3.5-4.5 EFS ..... E++ £519
14mm F2.8 L USM ..... E++ £1,000
17-85mm F4-5.6 IS USM ..... E++ £239
18-55mm F3.5-5.6 IS EFS ..... E++ / Mint- £99
18-55mm F3.5-5.6 ISII EFS ..... Mint £69
24mm F2.8 EF ..... E++ £239 - £289
24-85mm F3.5-4.5 USM ..... E+ £129
28-105mm F3.5-4.5 USM II ..... E+ £129
28-105mm F4-5.6 USM ..... E++ £89
28-135mm F3.5-5.6 IS USM ..... E+ £199 - £239
28-200mm F3.5-5.6 USM ..... E++ £199
28-300mm f3.5-5.6 L IS USM ..... E++ £1,599
35-350mm F3.5-5.6 L USM ..... E+ £799
50mm f2.5 EF Macro ..... E++ £179
55-250mm F4-5.6 IS USM ..... E++ £149
70-200mm f4 L USM ..... E+ / E++ £399
70-300mm f4-5.6 IS USM ..... E++ £279
70-300mm F4.5-5.6 DO IS USM ..... E+ £629
75-300mm F4-5.6 USM III ..... E++ £119
135mm F2 L USM ..... E++ £699
180MM F3.5 L Macro USM ..... E++ / Mint- £899 - £929
200mm F1.8 L USM ..... Exc £1,699
200mm F2.0 L IS USM ..... Mint- £4,199
Centon 500mm F8 Reflex ..... E++ £59
Leica 50mm F2 R 3cam ..... E+ £279
Samyang 500mm F6.3 Reflex ..... E++ £129
Sigma 10-20mm F4-5.6 DC HSM ..... E++ / Mint- £309
Sigma 17-35mm F2.8-4 DG HSM ..... E++ £149
Sigma 18-50mm F2.8 EX DC Macro ..... Mint- £239
Sigma 50-500mm F4-6.3 Apo DG HSM ..... E+ £499
Sigma 70-210mm F2.8 Apo ..... E+ / E++ £299
Sigma 70-210mm F4-5.6 ..... E+ £29
Sigma 70-210mm F4-5.6 UC AF ..... E+ £29
Sigma 70-300mm F4-5.6 APO Macro ..... Unknown £109
Sigma 70-300mm F4-5.6 Apo Macro Super ..... E++ £119
Sigma 100-300mm F4 EX APO DG ..... E++ £599
Sigma 105mm F2.8 EX DG Macro ..... E++ £269
Sigma 105mm F2.8 EX Macro ..... E++ £179 - £219
Sigma 150-500mm F5-6.3 Apo DG OS ..... E++ £679
Sigma 300mm F4 Apo ..... E++ / Mint- £249 - £259
Sigma 400mm F5.6 AF ..... As Seen £99
Sigma 400mm F5.6 Apo AF ..... E++ £349
Sigma 500mm F4.5 APO EX DG HSM ..... E++ £2,399
Tamron 14mm F2.8 Asph (IF) AF SP ..... E++ £399
Tamron 18-270mm F3.5-6.3 Di II VC LD ..... E++ / Mint- £279 - £299
Tamron 28-300mm F3.5-6.3 XR Di VC ..... Mint £349
Tamron 70-300mm F4-5.6 Di ..... E++ £99
Tamron 90mm F2.8 Di Macro AF ..... Mint- £259
Tamron 200-400mm F5.6 AF LD ..... E++ £249
Tamron 200-500mm F5-6.3 Di LD AF ..... E++ £649
Tokina 16-50mm F2.8 ATX Pro DX ..... Mint- £499
Zeiss 25mm F2.8 Distagon ZS ..... E++ £549

Contax 645 Series

35mm F3.5 Distagon ..... E++ £1,199
45mm F2.8 Distagon ..... E++ £699
120mm F4 Apo Macro ..... E+ / E++ £1,099 - £1,199
140mm F2.8 Sonnar ..... E++ / Unused £599 - £949
210mm F4 Sonnar ..... E++ / Mint- £649 - £699
GB74 Hood ..... E++ £45 - £59
Hasselblad-Contax 645 Adapter ..... Mint £45
MFB-2 Polaroid Mag ..... E+ £99
MSB1 Flash Bracket ..... Mint- £179

Contax G Series

G2 Body Only ..... E++ £419
G1 Body only ..... E+ £179
16mm F8 G + Finder ..... E+ £999
28mm F2.8 G - Black ..... E++ £239
35-70mm F3.5-5.6 G Vario ..... E++ £369 - £399
90mm F2.8 G ..... E+ / E++ £99 - £129
TLA140 Flash ..... E+ / Mint- £39 - £59
TLA200 Flash ..... E+ / E++ £65 - £119

Contax SLR Series



N1 + 24-85mm ..... E++ / Unused £499 - £750
NX + 28-80mm ..... E++ / Unused £299 - £499
AX Body Only ..... Exc / E++ £179 - £299
RTS3 Body Only ..... E+ £399
RX Body Only ..... As Seen / E++ £179 - £229
S2 Body Only ..... E++ £499
ST Body Only ..... E++ £299
RTS + Winder ..... E+ £149
Aria Body Only ..... E+ / E++ £169 - £199
167MT Body Only ..... E+ / E++ £85 - £99
137MA Body Only ..... E+ £79
137MD + Grip Body Only ..... E+ £69
Preview Body Only ..... E+ / E++ £99 - £249
Yashica Dental Eye Set ..... Unused £179
15mm F3.5 AE ..... E+ £895
18mm F4 MM ..... E+ / E++ £449 - £499
21mm F2.8 MM ..... Mint- £1,349
25mm F2.8 MM ..... E++ £349 - £399
28mm F2 AE ..... E++ £599
28mm F2.0 MM ..... E++ £649
Schneider 28mm F2.8 PC ..... E++ £599
28-70mm F3.5-4.5 MM ..... E+ / Mint- £199 - £279
28-80mm F3.5-5.6 AF ..... E++ / New £225 - £399
35-135mm F3.3-4.5 MM ..... E++ £599
60mm F2.8 AE Macro ..... E+ / Mint- £439 - £499
70-300mm F4-5.6 AF ..... E++ / Unused £399 - £799
80-200mm F4 MM ..... E+ / Mint- £279 - £339
100mm F2.8 AE Macro ..... E++ £549
135mm F2 (60 Year Edition) ..... Unused £2,499
135mm F2.8 AE ..... E+ £129
135mm F2.8 MM ..... E++ £199
180mm F2.8 AE ..... E++ £349
180mm F2.8 MM ..... E+ / E++ £329 - £499
200mm F2 MM ..... Mint- £3,249
200mm F3.5 AE ..... As Seen / E++ £99 - £169
300mm F4 MM ..... E+ / E++ £299 - £349
TLA20 Flash ..... E+ / E++ £29 - £39
TLA280 Flash ..... E++ / Mint- £79 - £99
TLA30 Flash ..... As Seen / Mint- £20 - £49
TLA360 Flash ..... E++ £179 - £199
TLA480 Flash ..... E++ £199

Digital SLR Cameras

Canon EOS 1D MkIII Body Only ..... E++ £1,499
Canon EOS 1D MKIIN Body Only ..... As Seen / E+ £599 - £699
Canon EOS 1D MkII Body Only ..... E+ £649
Canon EOS 5D Body Only ..... E+ £729
Canon EOS 30D Body Only ..... E+ / E++ £219 - £259
Canon EOS 20D Body Only ..... E+ / E++ £199 - £219
Canon EOS 10D + BG-ED3 Grip ..... E++ £159
Canon EOS 400D Body Only ..... E+ £159
Canon EOS 350D Body Only ..... E+ £165
Canon EOS Rebel + 18-55mm ..... E+ £189
Contax N Digital Body + 24-85mm ..... E++ £1,499
Fuji S5 Pro Body Only ..... Mint- £549
Fuji S2 Pro Body Only ..... E+ £149 - £159
Kodak DCS 520 Body Only ..... As Seen £349
Nikon D3X Body Only ..... Mint- £4,199
Nikon D2X Body Only ..... E+ £649 - £699
Nikon D1X Body Only ..... E+ £349
Nikon D300S Body Only ..... Mint- £899
Nikon D300 Body Only ..... E++ / Mint- £729
Nikon D5000 Body Only ..... Mint- £325
Nikon D3000 Body Only ..... Mint £219
Nikon D80 Body Only ..... E+ / Mint- £249 - £339
Nikon D70S Body Only ..... E++ £169
Nikon D70 Body Only ..... E+ / E++ £149 - £179
Olympus E1 + HLD-2 Battery Grip ..... E++ £249
Olympus E1 Body Only ..... E+ / Mint- £179 - £219
Olympus EP-1 + 14-42mm F3.5-5.6 ED ..... E+ £239
Olympus EP-1 Silver Body Only ..... E++ £179
Panasonic GH1 Body Only ..... Mint- £399
Panasonic GF-1 Body Only ..... E++ / Unused £219 - £269
Panasonic G1 Body Only ..... E++ / Mint- £179 - £199
Pentax K100D + 18-55mm ..... E++ £229
Sony A700 Body Only ..... E++ £449
Sony NEX5 + 18-55mm + Flash ..... Mint- £399

Hasselblad H Series

H1 Body + AE Prism + Magazine ..... E++ £1,399
28mm F4 HCD ..... E++ £2,450
35mm F3.5 HC ..... E++ £1,899
35-90mm F4-5.6 HC ..... E++ £3,750
120mm F4 HC Macro ..... E++ £1,899
150mm F3.2 HC ..... E++ £1,349 - £1,399
210mm F4 HC ..... E++ £1,499
300mm HC F4.5 F ..... E++ £1,999
1.7x H Converter ..... Mint- £699
HC Film Insert ..... E++ £79
HM 16/32 Magazine ..... E+ / Mint- £149 - £369
HMi100 Polaroid Mag ..... E++ / Mint- £99 - £149
Global Image Locator ..... E++ £249
Quick Tripod Coupling 45144 ..... E++ £49

Hasselblad V Series



503CW Complete ..... E++ £1,899
503CX Complete ..... E++ £999
500ELX Black Body Only ..... E++ £449 - £450
Arc Outfit ..... E++ £2,250
Flex Outfit ..... Mint- £1,499
SWCM Complete ..... E+ £1,199
30mm F3.5 CFi Fisheye ..... E++ £2,999
40mm F4 C T* BLACK ..... E+ £599
50mm F4 C Black ..... E+ £239
50mm F4 C Chrome ..... As Seen £149
50mm F4 CFi ..... Ex Demo £1,899
50mm F4 Classic ZV ..... Unused £2,999
60mm F3.5 C Black ..... Exc £399
60-120mm F4.8 FE ..... E+ £749
120mm F4 CF Macro ..... E++ £839 - £849
135mm F5.6 C Macro ..... E+ / E++ £249 - £349
135mm F5.6 S Planar ..... E++ £249
150mm F4 C Black ..... E+ / E++ £249 - £299
150mm F4 CF ..... As Seen / E++ £249 - £449
150mm F4 CFi ..... Ex Demo / E++ £799 - £1,499
250mm F4 FE ..... E+ / E++ £549 - £599
250mm F5.6 C Black ..... E+ £225
250mm F5.6 C Chrome ..... As Seen / E+ £99 - £199
250mm F5.6 CF ..... E+ / E++ £499
350mm F5.6 C Black ..... Exc £349
2x Mutar Converter ..... E+ £249
2xE Converter ..... E++ / Mint- £279 - £299
Cambro 2x Converter ..... E++ £49
Vivitar 2x Converter ..... E+ £45
Teleplus 2x MC6 Converter ..... Unused £75
70 Chrome Mag ..... E+ £39
A12 Black Mag ..... As Seen / E+ £49 - £99
A12 Chrome Mag ..... Exc / E+ £79 - £99
A16S Chrome Mag ..... E+ £69
A24 Black Mag ..... E+ / E++ £49 - £129
A24 Chrome Mag ..... Exc / Mint- £49 - £125
A24 TCC Black Mag ..... E+ £139
E12 Chrome Mag ..... E++ £279
E24 Black Mag ..... E+ / Mint- £199 - £229
Phase One H10 Back ..... E+ £499
Polabasic Mag ..... E++ £75
AcuteMatte Standard Screen ..... E++ £79
PM Prism ..... E+ £149
PM5 Prism ..... E+ £199
PM90 Prism ..... E+ / Mint- £269 - £299
PME3 Meter Prism ..... E++ £299

Large Format/Panoramic

Arca Pro3 Monorail ..... E+ £299
Fotoman 45PS + 75mm F6.8 ..... E++ £1,250
Horseman 450LE Monorail ..... E+ £299
Horseman 970 + 105mm F3.5 PS ..... E+ £499
Linhof 10x8 Master GTL ..... E++ £1,250
Linhof Technika 70 Outfit ..... E+ £549
Linhof Technika III + 105mm ..... E+ £449
Plaubel Peco Junior 6x9cm Outfit ..... E++ £899
Rollei XAct2 Monorail ..... E++ £1,250
Sinar P Monorail + Accs ..... E+ £849
Sinar P2 Monorail ..... E+ / E++ £849 - £949
Toyo 5x4 View Monorail ..... E+ £199
Toyo View 45E Monorail ..... Unused £499
Zone VI Wooden Field Camera + Tripod ..... E++ £750
28mm F2.8 MC Digitar ..... Mint £950
65mm F5.6 Super Angulon ..... E+ £349
65mm F8 Super Angulon ..... E+ £199 - £249
75mm F4.5 Grandagon N ..... E++ £549 - £599
75mm F5.6 Super Angulon ..... E++ £399
75mm F8 Super Angulon ..... E++ £329
90mm F4.5 Grandagon N ..... E++ £799
90mm f5.6 Super Angulon ..... E+ / E++ £299 - £399
90mm F6.8 Angulon ..... E+ / E++ £149 - £249
90mm F8 Super Angulon ..... E+ £249
135mm F3.8 Xenar ..... E+ £95
150mm F5.6 Apo Symmar ..... E++ £349
150MM F5.6 Sinaron S ..... E+ £149
150mm F9 G-Claron ..... E++ £249
180mm F5.6 Symmar S ..... E++ £199
180mm F5.6 W ..... E++ £349
210mm F5.6 Apo Symmar ..... E++ £499
210mm F5.6 Symmar S ..... E++ £249
210mm F6.8 Calter II ..... E+ £249
210mm F6.8 Geronar ..... E++ £249
240mm F5.6 Apo Sironar N ..... E++ £799
240mm F5.6 Symmar S ..... As Seen £99
250mm F5.6 W ..... E+ £349
300MM F5.6 Sinaron S ..... E++ £299
300mm F5.6 Symmar S ..... E++ £299
Calumet 6x7cm R/F/Holder (5x4) ..... E+ £79
Horseman 6x12 R/F/Holder (Finesse) ..... E++ £649
Horseman 6x7cm R/F/Holder ..... E++ £199
Horseman 6x7cm R/F/Holder (5x4) ..... E+ £99
Linhof 6x6cm Rollex ..... As Seen £75
Linhof 6x7cm Super Rollex ..... E+ £109 - £125
Linhof 6x7cm Super Rollex (S23) ..... E++ £249 - £325
Linhof 6X9 ROLLEX ..... Unknown £59
Wista 6x7cm R/F/Holder (5x4) ..... E++ £129
Wista 6x9cm R/F/Holder (6x9) ..... E+ £99
Fuji Quickload Film Holder ..... Mint- £75
Kodak Readyload ..... E+ / E++ £35 - £45

Leica M Series



M9 Black Body Only ..... E++ £4,099
M8 Black Body Only ..... E+ £1,649
M6 Platinum + 50mm F1.4 ..... Mint £6,499
M6 Jubilee Set ..... Unused £3,999
M6 Royal Photo Society ..... Unused £2,999
M6 0.72x Titanium Body Only ..... Mint- £1,450
M6 Cutaway Body Only ..... Unused £999
MP 0.58x Chrome Body Only ..... Mint- £2,199 - £2,299
M7 0.72x Black Body Body Only ..... Mint- £1,699
M7 0.72x Black Body Only ..... E+ / E++ £1,299 - £1,499
M7 0.72x Chrome Body Only ..... E++ £1,450 - £1,499
M6 0.72x Black Body Only ..... E+ £749
M6 0.72x Chrome Body Only ..... Mint- £799
M2 Chrome Body Only ..... E+ £549 - £599
MD2 Black Body Only ..... E+ £349
MDA Chrome Body Only ..... E+ £499
CL Black Body Only ..... E++ £349
Konica Hexar RF + 50mm F2 ..... Exc £699
KonicaHexar RF Body Only ..... E++ £499
21mm F2.8 Asph M Black ..... E++ £1,999
28mm F2.8 M Black ..... E+ / Mint- £699 - £999
35mm F2 Asph M Black 6bit ..... Mint- £1,649
50mm F1.5 Summarit ..... As Seen £299
90mm F2 Black ..... E+ £499
90mm F2 M Black ..... E++ £799
90mm F2.8 Chrome ..... Exc £299
90mm F2.8 M Black ..... E++ £699
90mm F4 Collapsible ..... E+ £225 - £249
90mm F4 Elmar E39 ..... E+ / E++ £249 - £349
135mm F2.8 Black ..... E+ £249
135mm F2.8 M Black ..... As Seen £225 - £250
135mm F4 Black ..... E+ £399
135mm F4.5 Chrome ..... As Seen / E+ £95 - £125
Minolta 28mm F2.8 M ..... E++ £399
Minolta 90mm F4 M ..... E++ £299
Voigtlander 28mm F2 VM ..... E++ £349
Voigtlander 40mm F1.4 VM MC ..... Mint- £319
21mm Viewfinder ..... E++ £299
28mm Viewfinder ..... E++ £199
28mm Black Metal finder ..... Mint- £279
A42 Swing Polariser ..... E++ £85
Handgrip M ..... E++ £79
Motor M ..... E++ £249
Universal Polariser M ..... Mint- £199

Leica R Series



R3 Gold + 50mm F1.4 ..... Unused £1,699
R9 Anthracite Body Only ..... E+ / Mint- £899 - £1,099
R9 Black Body Only ..... E++ £899 - £999
R8 Chrome + Motordrive ..... E++ £699
R8 Chrome Body Only ..... E+ / Mint- £349 - £449
R7 Chrome Body Only ..... E+ £299
R6.2 Black Body Only ..... E++ £749
R6 Black Body Only ..... E+ / E++ £399 - £449
R5 Black Body Only ..... E+ / E++ £299 - £349
R5 Chrome Body Only ..... E++ £349
RE Black Body Only ..... E+ / Unused £219 - £599
R4 Black Body Only ..... E+ £125 - £159
R4S Model 2 Black Body Only .E++ / Unused £249 - £499
R3 MOT + Winder ..... E+ / E++ £199 - £299
SL2 Anniversary Body Only ..... E++ £649
SL MOT Black Body Only ..... E++ £299
SL Chrome + 50mm F2 (Dummy) ..... E+ £150
SL Chrome Body Only ..... E++ £249
16mm F2.8 Fisheye ROM ..... E++ £599
24mm F2.8 R 3cam ..... Exc £299
28-70mm F3.5-4.5 R 3cam ..... E+ / E++ £299 - £349
28-70mm F3.5-4.5 ROM ..... E++ £349
28-90mm F2.8-4.5 ROM ..... E++ £1,699
35-70mm F3.5 R German ..... E+ £449
35-70mm F3.5 R Japan ..... E+ / E++ £299 - £349
35-70mm F4 ROM ..... Mint- £369
70-210mm F4 R 3cam ..... E+ / Unused £399 - £699
80-200mm F4.5 R 3cam ..... E+ £249
90mm F2 R 3cam ..... E++ £349
100mm F4 Macro R 3cam ..... E+ £349
135mm F2.8 R 3cam ..... As Seen / E++ £145 - £299
135mm F2.8 ROM ..... E++ £449
180mm F2 Apo ROM ..... Mint- £3,999
180mm F2.8 R 3cam ..... Exc / E+ £349 - £399
180mm F4 R 3cam ..... Exc / E+ £199 - £299
250mm F4 R 1cam ..... E+ £199
250mm F4 R 3cam ..... E+ / E++ £399 - £449
2x Apo Extender R ..... E++ / Mint- £429 - £449
2x Extender R ..... E+ / Unused £99 - £249
Angle Finder R (14300) ..... E++ / Mint- £125 - £199
Autobellows + 105mm F4 lens ..... E++ £249
Macro Adapter R ..... E++ £125
Motorwinder R4 ..... E+ £59
Motorwinder R8/9 ..... E++ £299
Motorwinder R8/R9 ..... E+ / E++ £149 - £199
RC Remote Control ..... E++ £35

Mamiya 645 Series

Pro Complete + AE Prism ..... E++ £399
Super Complete + AE Prism ..... E+ £229
Super Complete ..... E+ £179
645E Complete ..... E+ £219 - £249
645E Body Only ..... E++ £279
45mm F2.8 C ..... E+ £125 - £149
45mm F2.8 N ..... E++ £199
50mm F4 C Shift ..... E++ £399
55-110mm F4.5 N ..... E+ / E++ £199
55mm F2.8 Leaf Shutter ..... Unused £249
70mm F2.8 Leaf Shutter ..... E+ £125
80mm F2.8 Leaf Shutter ..... E+ £139
105-210mm F4.5 C ULD ..... E+ £149 - £249
150mm F3.5 C ..... E+ £115
150mm F3.5 N ..... As Seen / E+ £65 - £99
150mm F3.8 Leaf Shutter ..... E++ £199
150mm F4 C ..... E+ / E++ £69 - £99
210mm F4 C ..... As Seen / E++ £59 - £139
300mm F5.6 C ..... Exc £99
2x Tele Converter N ..... E++ £79
Komura 2x Converter ..... E++ £35
Vivitar 2x Converter ..... E+ / E++ £45 - £49
120 Insert ..... E+ / Unused £10 - £20
120 Pro Mag ..... E++ / Mint £35 - £49
120 Super Mag ..... E+ £35
135N Pro Mag ..... E+ £75
135N Super Mag ..... E+ / Mint- £75 - £85
220 Insert ..... Exc / E++ £9 - £20
Polaroid Mag ..... E+ / E++ £20 - £25
AE Prism Finder (FK402) ..... As Seen / Mint- £49 - £99
AE Prism Finder N ..... E+ / E++ £99 - £199
AE Prism Finder 645 ..... E+ £79
PD Meter Prism 645 ..... E+ £59 - £69
CDS Prism Finder 645 ..... As Seen / E+ £39 - £69
Prism Finder N ..... E++ £119
Prism Finder 645 ..... As Seen / E++ £29 - £59
Power Drive WG401 ..... Mint- £65
Power Drive N ..... Exc / E+ £49 - £59
Auto Extension Tube 1 ..... E++ £20
Auto Extension Tube 2 ..... E+ / E++ £20 - £29
Auto Extension Tube 3S ..... E+ / E++ £20 - £25

Mamiya 645AFD Series

645AFD Complete ..... E++ £699
645AF Complete ..... E+ £599
645AF Body + 120 Mag ..... E++ £429
55-110mm F4.5 AF ..... E++ £379
80mm F2.8 AF ..... E++ £199 - £249
105-210mm F4.5 AF ..... E++ £359
120mm F4 Macro MF ..... E++ £1,099
150mm F3.5 AF ..... E+ £349
210mm F4 AF ULD ..... E++ £699
120/220 Mag 645AF/D ..... E++ £125 - £165
SCA3951 Flash Adapter ..... E++ £35
SCA3952 Flash Adapter ..... E++ £69

Mamiya RB67 Series



Pro S Gold Edition ..... Mint- £999
Pro SD Complete ..... E+ / Mint- £499 - £549
Pro SD Body Only ..... E+ £199
Pro S Complete ..... E+ £299
Pro S Body Only ..... Exc £149
50mm F4.5 C ..... Exc £149
65mm F4.5 C ..... E+ £149
90mm F3.8 C ..... E+ £89
180mm F4.5 ..... As Seen / E+ £69 - £149
180mm F4.5 C ..... As Seen / E++ £69 - £149
180mm F4.5 KL-A ..... E+ / E++ £199 - £249
250mm F4.5 C ..... E+ £189
250mm F4.5 KL-A ..... Mint- £239
Teleplus 2x MC6 Converter ..... E++ £45
Pro 220 Mag ..... As Seen £35
ProS 120 Mag (6x4.5cm) ..... E+ £39
ProS 220 Mag ..... E++ £145
CDS Magnifying Hood ..... E++ £79
Magnifying Hood ..... E+ £79
Extension Tube No1 ..... E+ £59 - £65

Mamiya RZ67 Series

37mm F4.5 Fisheye ..... E+ £499
50mm F4.5 ..... Exc / E++ £299 - £350
50mm F4.5 W ..... Ex Demo / E++ £199 - £499
65mm F4 W ..... As Seen £149
75mm F4.5 L SB ..... E++ £599
75mm F4.5 Shift W ..... E+ / E++ £399 - £549
100-200mm F5.2 W ..... E+ £399
140mm F4.5 Macro ML-A ..... E+ / E++ £299 - £399
140mm F4.5 Macro W ..... E+ / E++ £219 - £259
150mm F3.5 W ..... Mint- £249
180mm F4 Soft VSF D/L ..... E++ £499 - £599
180mm F4.5 ..... Mint- £299
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BRONICA SQA/i+40-500+Accs .....£ask
BRONICA GS1+50-250+Accs .....£ASK
BRONICA 60/180PE,UNUSED? .....ea£475
BRONICA 105/110-1:1,NEW? .....£445/£595
BRONICA ETRSi,BXD,NEW? £495
CANON 1DS MK111/NEW?.....£2450-£4295
CANON 1D MK111/UNUSED .....£1495-£2275
CANON WFT-E2 TRANSMITTER .....£475-£599
CANON 1DS MK11/BXD ASNEW .....£1395-£1995
CANON EOS 1DS/BXD ASNEW .....£575-£975
CANON EOS 1D MK11/n .....£645-£1075
CANON EOS 1D/BXD/ASNEW .....£395-£625
CANON EOS 5D/BXD/ASNEW .....£645-£825
CANON EOS 550D BXD,ASNEW £495
CANON EOS 30D/40D/ASNEW .....£275-£495
CANON 24,45,90Tilt&Shift .....ea£845
CANON EOS IV/HS/ASNEW .....£375-£995
CANON EOS 5,30V,T90,UNUSED.....ea£375
CANON F1n,ASNEW,UNUSED £1125
CANON F1,ORIGINAL,BXD,NEW? £1295
CANON FD 17/20mm/ASNEW .....£275-£395
CANON FD 24mm f1.4L .....£645-£895
CANON FD50/100 MACRO/+TUBE.....£129-£275
CANON FD 85mmF1.2L .....£595-£799
Canon FD 50-300mm L+Hood,nice.....£1475
CANON FD 300f4/300f2.8 .....£345-£1595
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CANON VT/V1T+50mm(L39) .....£NEG
CANON 50mm f1.2,L39 .....£425-£775
CANON EOS 85mm f1.2L/11 .....£1225-£1575
CANON EOS 100mm MACRO .....£265-£375
CANON EOS 14mm f2.8/11 .....£1195-£1695
CANON ZEISS 85f1.4(MF) £1095
CANON EOS 15mm FISHEYE.....£395-£495
CANON 24mm f1.4L/11.....£995-£1245
CANON 300mm f2.8L/IS .....£1425-£3275
CANON 300mm f4L/IS/asnew .....£599-£1045
CANON 400mm f2.8L/11 .....£2850-£3995
CANON-SIGMA 400f5.6 HSM £575
CANON 600mm f4L/IS.....£3475-£5950
CANON-TAMRON 11-17/10-24 .....ea£325
CANON-TKNA 10-17mm FISHEYE £445
CANON 16-35 f2.8L/11 .....£745-£995
CANON 17-35mm f2.8L .....£525-£745
CANON EOS 17-40L/asnew .....£445-£545
CANON EOS 20-35 f2.8L .....£475-£675
CANON EFS 10-22mm/asnew .....£475-£575
CANON 15-85,NEW,NO Box £545
CANON EFS 17-55f2.8.....£495-£645
CANON 24-70 f2.8L/asnew .....£745-£825
CANON 24-105mm L/NEW .....£675-£875
CANON 28-70 f2.8L/asnew .....£575-£725
CANON 28-300mm LIS .....£1295-£1625
CANON 35-350mm-L/asnew .....£795-£1045
CANON 70-200 f2.8L/LIS .....£795-£1475
CANON 70-200 f4L/IS .....£375-£825
CANON EOS 100-400L IS .....£845-£1095
CAF-SIGMA 120-300f2.8.....£1295-£1695
CAF-SIGMA 100-300f4 ASNEW £675
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CANON EX SPEEDLITES .....£125-£325
CANON MR14 RINGFLASH.....£375
CONTAX N1 BODY/UNUSED .....£345-£695
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CONTAX T2,GOLD/BLACK,NEW? .....ea£725
CONTAX DATABACK-T2 GOLD £145
CONTAX T2,TITN/ASNEW .....£275-£375
CONTAX T3/ANNIV.70YR.....£395-£775
CONTAX TVS/2/3/BLACK/NEW.....£ASK
CONTAX 645 comp/LENSES .....£talk
CONTAX 645 35mm,120MAKRO ....£1195-£1795
CONTAX G2+45mm/BLACK/NEW? ....£575-£995
CONTAX-G LENSES/BLACK/NEW.....£ASK
DALLMEYER 5cm f1, T mount .....£ask
ENLARGERS-From 35mm-10x8.....£ASK
EPSON P3-5000 PORTABLE STORG .....£ask
EXAKTA VX,VARIOUS+LENSES .....£ASK
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FUJI 645,MF/AF.....£245-£595
FUJI GW670/690,90mm .....£525-£995
FUJI GSW690,65mm.....£845-£1195
FUJI GSW680 MK111,65mm £1395
FUJI GX 617+90mm/105mm.....£1995-£3250
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FUJI 300mm+FINDER-GX617 .....£ASK
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FUJI GX680-111+135mm,asnew £1945
FUJI GX 680 MK1-3 Comp .....£895-£1875
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FUJI GX680 AE-FINDER,asnew.....£575
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HASSEL 205FCC**COMP,UNUSED.....£5995
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HASSEL 501C/CM COMP .....£1195-£1695
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HASSEL H1,Comp/ASNEW .....£1695-£2675
HASSEL H1+PHASE ONE P25 .....£NEG
HASSEL H system 35-300mm lenses .....£ask
HASSEL 180mm CF/E/asnew.....£795-£1525
HASSEL 150/250mm T*/ASNEW .....£345-£999
HASSEL 120mm CF/i/E MKRO .....£995-£1975
HASSEL 140-280mm/ASNEW .....£895-£1695
HASSELBLAD H2,COMPLETE NEW £3475
HASSEL 202FA COMPLETE .....£1745-£2175
HASSEL 40mm CF-FLE/asnew.....£995-£1995
HASSEL 40mm CFE-IF.....£2595-£3475
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LEICA MR4/CASED/ASNEW .....£169-£295
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LEICA M5/3L/BXD-UNUSED .....£695-£1675
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LEICA M6/TTL,CHR/BXD-UNUSED £1795
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MINOLTA/SONY 35-105f2.8 TMRN.....£475
MINOLTA/SONY 50/100mm MACRO .....£ASK
MINOLTA-AF16,20,24,35,85,100 .....£ASK
MINOLTA/SONY 1.4x,2xAPO .....£225-£375
MINOLTA DYNAX 7,9/NEW? .....£115-£475
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NIKKOR F6 body/UNUSED.....£995-£1745
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NIKON 14mm/18mm f2.8AFD .....£745-£995
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NIKON 15 f3.5AIS/asnew.....£675-£1295
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NIKON 60mm f2.8D Micro.....£175-£295
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NIKON-TAMRON 17-50f2.8.....£295
NIKON 20-35mm f2.8 AFD .....£445-£795
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NIKON 18-70/135 DX AFS .....£125-£199
NIKON 18-200mm VR .....£375-£475
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NIKON 80-200mm f2.8AFS .....£895-£1295
NIKON 80-400mm VR .....£745-£995
NIKON 50-300mm f4.5 .....£975-£1525
NIKON 300mmf2.8 AI/S .....£875-£1475
NIKON 400f2.8/600f4/A1/S .....£ASK
NIKON 300mm f4 ED/AFS .....£445-£895
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NIKON SB-21 MACROLITE-F3 .....£275
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PENTAX 67 AUTO BELLOWS.....£595-£895
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SIGMA 12-24mm CAF/NAF/NEW.....£445-£645
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YASHICA DENTAL-11,100mm MICRO £475
ZEISS BIOTAR 7.5cm f1.5(M42) .....£neg
ZEISS 40/120mm PQ,ROLLEI SL6008.....£ASK
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ZEISS 300mm f4 CONTAX AE .....£399-£525
ZEISS 21mm+FINDER-CONTAREX £695
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CANON EOS 1D MK11/n .....£695-£995
CANON EOS 1DS/asnew .....£695-£1075
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CANON 30D,40D/UNUSED .....£259-£495
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PANASONI GH1+14-140 UNUSED £745
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PAN-LEICA 45mmMACRO,UNUSED £545
PANASONIC 45-200mm,NEW.....£225
PANASONIC 100-300,OIS NEW £435
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NIKON D70/70s/D100 .....£185-£245
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NIKON D2H .....£495-£695
NIKON D2X/D2XS .....£695-£995
NIKON D3/x,700,300s/UNUSED .....£ASK
NIKON D80/D200/ASNEW .....£345-£545
NIKON D3100/5000/BXD.....£365-£575
OLYMPUS E1/E3/BXD/NEW?.....£245-£825
OLYMPUS HLD-2+BTRY .....£169-£225
OLYMPUS 7-14mm,UNUSED £1195
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Leaf Cantare-Hassel V .....£neg
Mamiya 645AFD comp/new.....£1075-£1575
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Mamiya RZ Comp+Hassel Digiback.....£neg
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LEICA DIGILUX-1,asnew.....£295
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NIKON COOLPIX P5000/5100 .....£169-£225
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PANASONIC LX1-3,FZ8-50 .....£169-£325
RICOH GR DIGITAL.....£185
RICOH GX100/200+VF/NEW .....£195-£375
Sigma DP1, asnew £299
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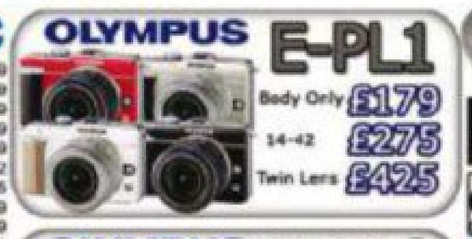




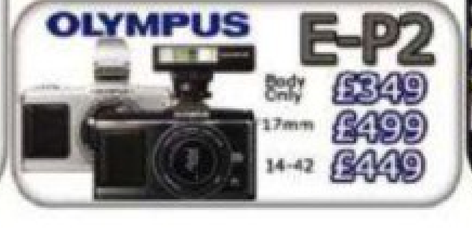
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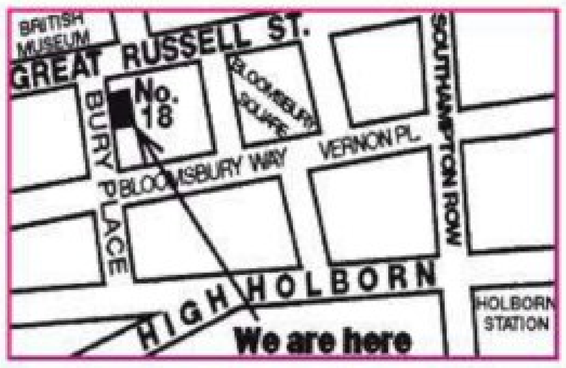
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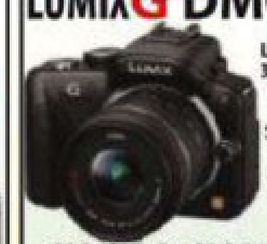
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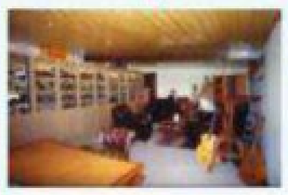
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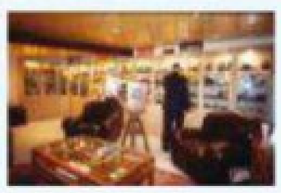
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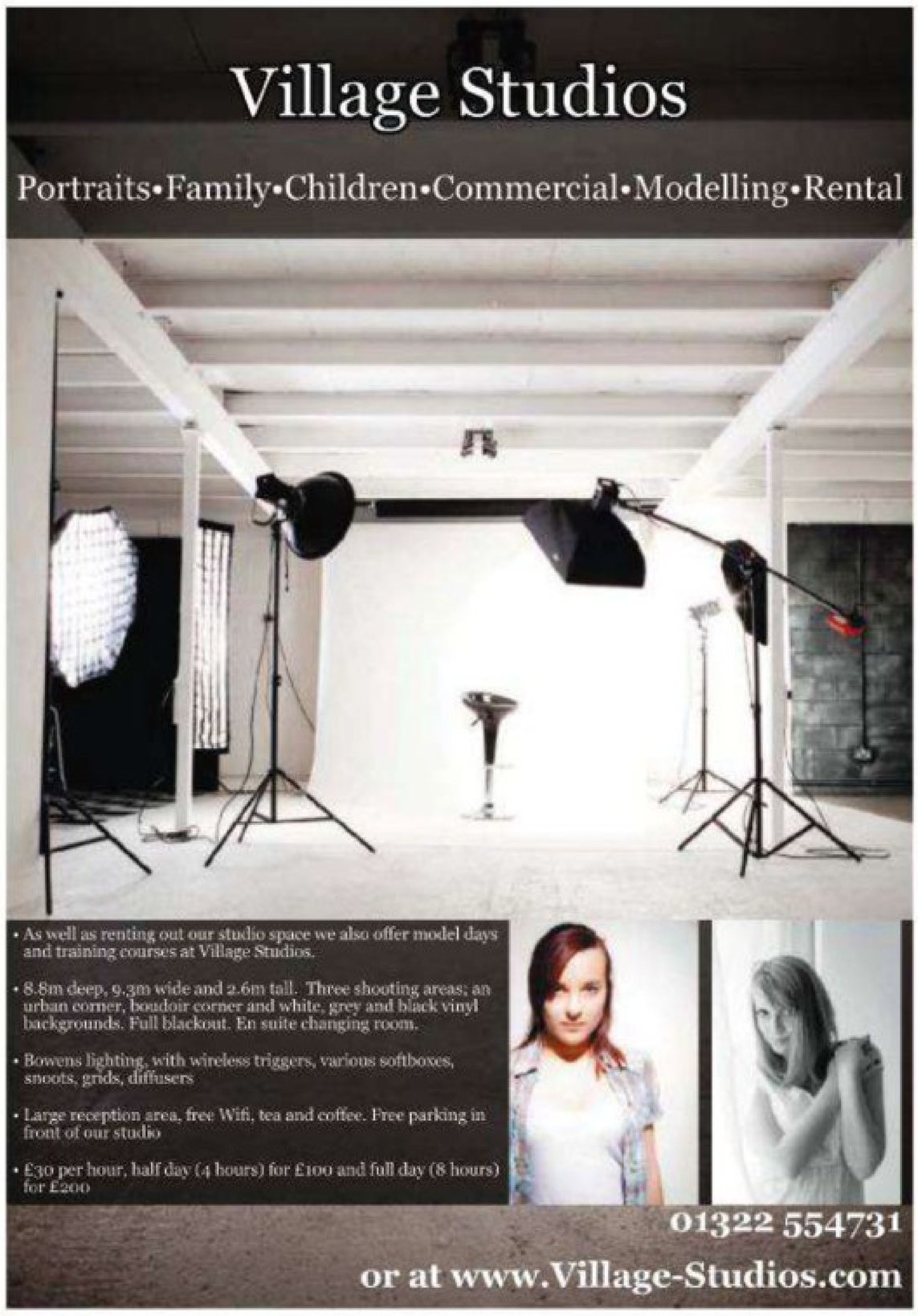
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KX & 50mm f1.7 **C**.....**£76**
K1000 & 50mm **C**.....was £120 **SAVE £30 £90**
MZ-50 Body **W**.....was £42 **SAVE £12 £35**
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35mm f/2.8 SMC **C**.....was £60 **SAVE £15 £45**
80-200mm f/4.5 SMC K **C**.was £42 **SAVE £12 £30**
Spotmeter V **C**.....was £150 **SAVE £20 £130**

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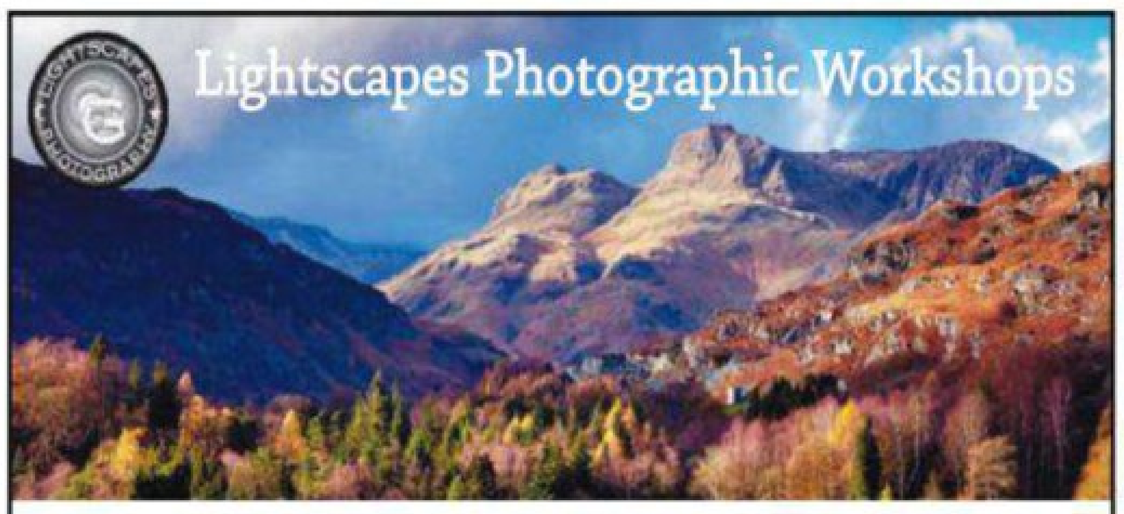
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'Just to say thanks for a great workshop. Good accomodation and food, good like minded company, great locations and tuition tailored to each of our needs. It couldn't be better.' *Kevin Haigh - Isle of Skye March 2011*

New Workshops Autumn and Winter 2011

September 2011

9th - 12th – **Dorset and Wiltshire Classics**
3 nights dinner bed and breakfast £595.00 (1 Place)

23rd - 25th – **Lake District**
2 nights dinner bed and breakfast £425.00 (2 places)

30th September - 2nd October – **Shropshire**
2 nights dinner bed and breakfast £395.00 (2 places)

October

4th - 8th – **Isle of Skye**
4 nights dinner bed and breakfast £695.00 (Full)

20th - 23rd – **Glencoe, Rannoch Moor Autumn Workshop**
2 nights dinner bed and breakfast £595.00 (2 places)

28th -30th – **Lake District Autumn Workshop**
2 nights dinner bed and breakfast £425.00 (Full)

31st October-2nd November – **Lake District Autumn Workshop**
2 Nights Dinner Bed and Breakfast £425.00 (2 places)

November

4th-6th – **Shropshire Autumn Workshop**
2 nights dinner bed and breakfast £395.00

21st -24th – **Northumberland and Borders**
3 nights dinner bed and breakfast (Full)

December

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'I now have my filters and am very pleased with the quality so thanks again for your advice. I learned so much at the workshop, particularly about the use of filters and about post production. I am now creating better final images' *Chris Smith Lake District May 2011*

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Holidays & Courses

NATURE IN FOCUS WORKSHOPS

JOIN US IN SEPTEMBER 2011

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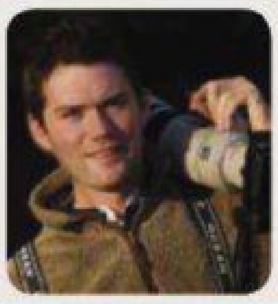
At the end of September, our Nature in Focus workshops will bring together inspirational speakers across two days of lively workshops in four different Wildfowl & Wetlands Trust sites. Choose between:

- our **Wildlife day** with Charlie Hamilton James and Danny Green
- our **Landscapes day** with David Ward and Phil Malpas.

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JOIN OUR NATURE IN FOCUS PHOTOGRAPHY WORKSHOPS

CHARLIE HAMILTON JAMES



A film-maker as well as wildlife photographer, Charlie's Halcyon River Diaries on BBC told the story of his young family exploring their local habitat. His passion remains still photography – he was twice named Young Wildlife Photographer of the Year.

DANNY GREEN



Danny seeks to expand his knowledge of the natural world – from mammals to birds, insects and reptiles. His images appear regularly in BBC Wildlife, RSPB Birds and Outdoor Photography among others. He's had awards within Wildlife Photographer of the Year, the IWP awards and Nature's Best.

DAVID WARD



An award-winning landscape photographer working on large format, David has shot everything from huskies to Ferraris in his professional capacity – but landscape remains his passion. He stimulates discussion about the philosophy of photography and enjoys leading photographic workshops.

PHILIP MALPAS



Phil loves to photograph the wilder parts of the globe. He is always keen to share his passion for studying, in minute detail, the play of light on the landscape. A photography teacher too, his images are meticulously constructed and beautifully printed.

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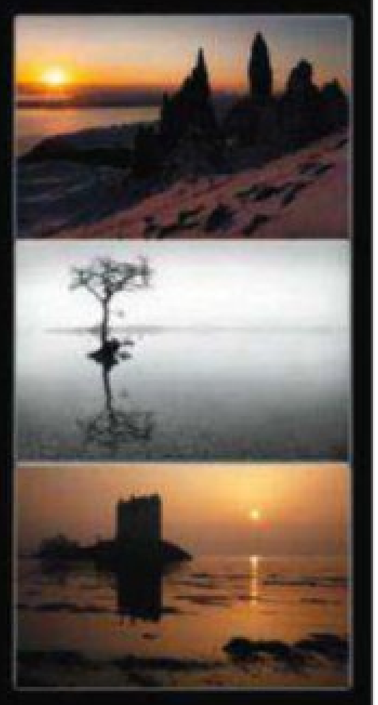
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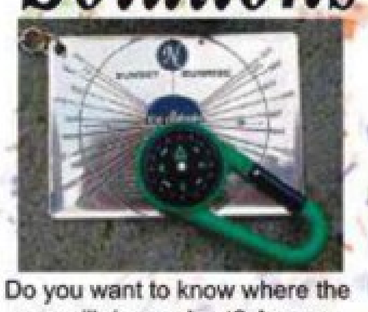
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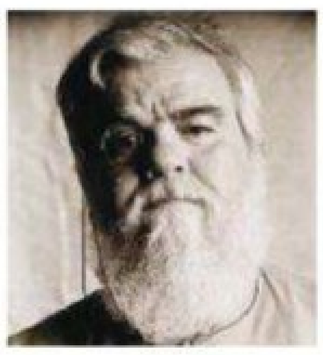
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ROGER HICKS

The freedom that digital technology offers allows me to indulge in 'notebook' photography at no extra cost

PEOPLE say that digital photography 'costs nothing'. Of course, it's not true. The cameras aren't free. Nor are memory cards, or the hard disks needed to store the pictures. Prints are at least as expensive as in the days of silver halide, not least because so many mini-labs do, in fact, still print on silver halide, even from digital images. Even so, the marginal cost of taking extra pictures – the cost of taking more pictures once you already have the equipment – is negligible, especially if you aren't going to print them. Also, you have an immediate record on the screen on the back of the camera.

Used like this, the camera is a superb notebook, and more and more I use mine this way. Not so much to record things that are visually interesting or attractive, because that would be what I regard as 'real' photography, but for taking notes about where I was on a particular day, or of anything I might otherwise forget. When you're writing picture captions, or an article, this can be important.

'The camera can be a 'notebook', and more and more I use mine this way. Not so much to record things that are visually interesting but for taking notes about where I was on a particular day'

For example, I was in a particularly attractive Spanish village in May. I knew (because it has happened many times) that sooner or later I would forget exactly where it was. I would then ask Frances, 'Darling, do you remember the name of the village where we took this picture?' Usually, she forgets too, so we spend half an hour going through the atlas and even then succeed in narrowing it down only to two or three possibilities. Instead, I just took a picture of a car door. It belonged to the Ajuntament (administration) de Rabos de Empora (the village we were in). I'll still have to resort to the atlas to find out exactly where it is, but I've a pretty good idea of that, and above all, I have the name.

Or for another example, on the way back, we stopped at Ax-les-Thermes. As its name suggests, this is a spa resort, and again there were things I knew I'd forget. The name of the new baths, for a start (Les Bains du Couloubret). I remember this because, yes, I took a picture – which also contained the useful information that they were inaugurated on 8 March 2009 and that the money to rebuild them came from the European Union, the French state, the Midi-Pyrénées region, the Département of the Ariège, and the Community of Communes of the Valleys of the Ax. Further useful information, not on the plaque, is that the new spa is grossly overstaffed with young women whom we found singularly unhelpful and self-important, so for a better, more affordable and friendlier spa (Euros 5 for the whole day, instead of Euros 15 for two hours), we prefer St Thomas near Fontpedrouse an hour and a half away.

But to return to Ax, I took pictures of the hot springs that emerge all over the city and of the two (open, free) hot pools. My favourite spring emerged from a little cast-iron cap in the street, the sort you used to find over the mains stopcock in the pavement outside your house. From it, a steady dribble of steaming hot water escaped into the gutter next to a parked car. The flow was minute, barely enough to scald one finger slightly, but it was so surreal I had to take a picture just to remind myself that I really had seen it. Otherwise I'd start disbelieving my own memory a few years later (this has happened many times too).

Because my 'notebook' pictures end up on my imaging computer, fully backed up, they're harder to lose than brochures or than my proper, write-it-down-in pencil notebook, and on the screen they are far easier to read than either machine prints or microfilm (I'm not going to waste time making big prints of notebook shots). I record them as 18-million-pixel raw files, just as I do 'real' pictures, because when I'm wandering around it is more trouble than it's worth to switch from raw to JPEG and then back again, especially if I forget to switch back again.

Finally, although I shoot both colour (digital) and black & white (Ilford HP5 Plus), there are places where I cannot 'see' a picture but where I think Frances may be interested in shooting (often on 6x9cm in her Alpa, with Ilford again, of course). Instead of just telling her, 'I saw this place where I thought you might get some good pictures,' I can actually show her. Then I can delete the picture, at which point it really is as close to free as it gets AP.

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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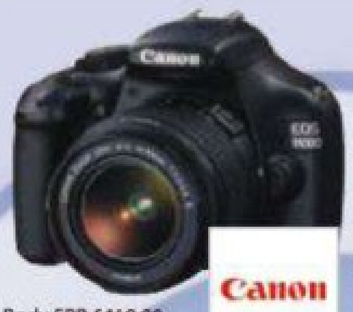
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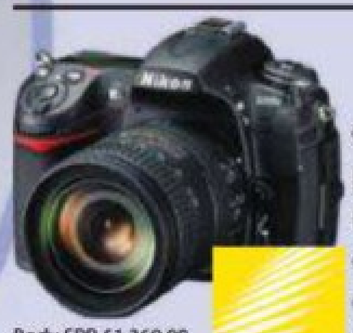


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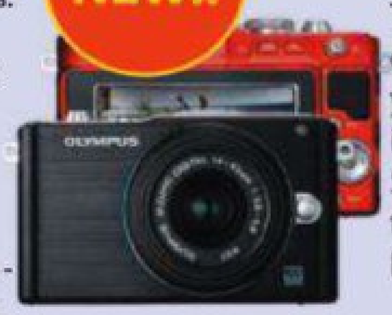
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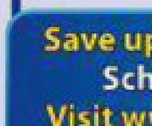
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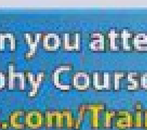
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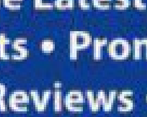
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